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ABSTRACT

This document describes how a set of workplace literacy curricula was developed for Chinese garment workers in New York City. First, it discusses the goal of the workplace literacy program and the nature of the population served. Then, it proceeds to discuss rationale and research procedures of the how the curriculum being developed. At the end, a set of instructional curriculum materials, a list of resources, and a list of textbooks used in the program are attached. (Adjunct ERIC Clearinghouse on Literacy Education) (Author)

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From Theory to Practice: A Set of Garment-Related ESL Curriculum

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Abstract

This document describes how a set of workplace literacy curriculum was developed for Chinese garment workers in New York City. First, it discusses the goal of the workplace literacy program and the nature of the population served. Then, it proceeds to discuss rationale and research procedures of how the curriculum was being developed. At the end, a set of instructional curriculum materials, a list of resources, and a list of textbooks used in the program are attached (208 pages).

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FROM THEORY TO PRACTICE:

A SET OF GARMENT RELATED ESL CURRICULUM

Introduction

In the past decade, the relation of literacy to work has received national attention. The Department of Education estimates that there are about 27,000,000 adult Americans who can't really read (Lacy, 1985, p. 10). Studies about illiteracy reveal that the lack of basic skills in reading, writing, and problem solving does not only directly affect individual growth but also links to economic loss.

Gorman (1988) claims that as much as a quarter of the American labor force - anywhere from 20 million to 27 million adults - lacks the basic reading, writing, and math skills necessary to perform in today's increasingly complex job market. One out of every 4 teenagers drops out of high school, and of those who graduate, 1 out of every 4 has the equivalent of an eight-grade education (p. 56). Another report states that millions of employees suffering from varying degrees of illiteracy are costing their companies daily through low productivity, workplace accidents and absenteeism, poor product quality, and lost management and supervisory time (Functional Illiteracy Hurts Business, 1988). It is reported that in a major manufacturing company,

one employee who didn't know how to read a ruler mismeasured yards of steel sheet wasting almost $700 worth of materials in one morning. This same company had just invested heavily in equipment to regulate inventories and production schedules. Unfortunately, the workers were unable to enter numbers accurately, which literally destroyed inventory records and resulted in production orders for the wrong products. Correcting the errors cost the company millions of dollars and wiped out any savings projected as a result of the new automation (The Bottom Line, 1988, p. 12).

The problem of recent high school graduate's lack of basic and minorities are joining the workforce every day and most immigrants do not have enough English language skills. In response to the growing problems that have been created by illiteracy and to maintain competitive edge in today and future global market, many employers began to establish literacy training to their employees. To encourage and support this trend, the U.S. Department of Education has allocated special funding to various organizations for providing workplace literacy training since 1988 under the Continuing Appropriations (Public Law 100-202). Among the many organizations, Chinatown Manpower Project (CMP), a non-profit community-based organization offering job skills training and placement services for Asian immigrants for the

past 20 years, has received funding from the U.S. Department of Education to provide workplace literacy training to Chinese garment workers in the New York City area. The subsequent writing will discuss the nature of Chinese garment workers in New York City, how the curriculum was developed, and a set of curriculum will be attached at the end.

Type of Population

The workplace literacy program provided by CMP aims to serve Chinese garment workers. Chinese is one of the fastest growing immigrant group in this country. With some fourteen hundred Chinese arriving every month, Manhattan Chinatown has over a hundred and fifty thousand Chinese; another hundred and fifty thousand live in other boroughs (*The New Yorker,* June 10, 1991). Chinatown residents in New York City are largely first generation - 80% are foreign-born, half of these having been in this country less than five years (*The New Yorker,* June 10, 1991). 80% of them came from China and Taiwan; the rest are from Hong Kong, Vietnam and South East Asia. (*The Chinatown Garment Industry Study,* ILGWU).

Manhattan Chinatown's garment industry took root and grew at a time when New York's manufacturing economy was crumbling between 1969 and 1975. Jobs in the midtown garment center dropped by 45%, but jobs in the Chinatown area grew by 60%

(*The Chinatown Garment Industry Study*, ILGWU). Chinese immigrants supply a large majority of the labor force for the New York garment industry. In recent years, Chinatown's six hundred garment factories employ 20,000 Chinese garment workers and generate an annual payroll of over two hundred million dollars (*The New Yorker, June 10, 1991*).

Although Chinese immigrants are highly represented in the garment industry, they are unable to compete for higher paying position. Of the Chinese garment workers, 95% are women with low skills and low literacy competence; many are agricultural workers in their countries of origin and even illiterate in their own language. Their lack of literacy competency prevents them from job advancement, and worse yet, makes them the most vulnerable for lay offs when the economy is slow. The major goal of the Workplace Literacy Training program is to help these immigrants acquire the specific job-related language as well as English communicative skills to expand their job acquisition possibility. Since there are very limited garment related teaching materials designed for the teaching of second language speakers, our program has to tailor, adopt, and create teaching materials to meet the need of our target population. The subsequent paragraphs will describe how a set of garment related materials was designed.

Task Analysis

This set of curriculum aims to provide a 50 hours of different levels of English as a second language and workplace literacy training to Chinese garment workers. 50 hours would be broken down into 17 lessons. These lessons, three hours each, only deal with the language use aspect but not the actual job skills training because these lessons are for those who are already working in the garment factories.

A few steps have been taken in order to decide what should be included in the curriculum. The steps taken are: (1) research for existing instructional materials on garment related field; (2) survey and interview garment workers of various positions to find out what they do at their job and what they would like to learn in this program; (3) conduct workplace literacy task analysis; and (4) plan the curriculum according to the finding of the task analysis; (5) interview garment workers of various positions to verify if the information and materials in the curriculum are useful to them. The first step is to conduct library research in order to find out what materials have already been developed in the garment related field and to evaluate if they are applicable to our targeted population. After a careful search, only a small number of publications and instructional materials on garment production designed for second language

speakers are found (see resource list). However, reading the existing materials has given me a sense of what information and materials are applicable to our target population, so that I could adopt some of them into the curriculum. Books like *An English Chinese Dictionary Apparel* is extremely helpful when it comes to planning lessons for low ESL level students (see sample curriculum).

The second step is to interview a number of garment workers asking them to describe what they do at their work and what they would like to learn in the workplace literacy program. I interviewed a forelady, two seamstresses, a sample maker, a presser, a merrow operator, a thread cutter, and a sorter. Except the forelady, most interviewees gave a simple description of their jobs and they seemed not aware of what they had been doing at their job. For instance, one of the seamstresses did not even know what type of attachment she had to use for certain basic seams. They all would like to learn garment related terminologies and daily conversational English.

A survey questionnaire given to all the applicants to the workplace literacy program finds that most of our applicants have worked in the garment industry for more than five years and they are skilled garment workers but lack the English communicative skills. The majority of them would like to

learn garment related terms and conversational English.

The third step is to choose a method for task analysis. Levine, Thomas, and Sistrunk (1988) report that in the absence of theoretically determined ways of selecting a job analysis approach, the discovery of the best method to use must rely primarily on the needs of user organization. Research evidence suggests that job analysis methods are application specific. Levine and others (1983) demonstrated that some methods seem to be better suited and have more utility for certain applications than for others. Therefore, purpose and practicality must govern the choice of a job analysis method.

Based on the results of interviewing garment workers and responses from the questionnaire, our target population feel that they need to know specific terms related to garment making, especially those directly related to their job, and daily conversational English in order to be successfully finding a job in an English speaking environment.

Pearn and Kandola (1988) suggest that one of the main challenges for analysts in performing a job and task analysis is to conduct it in such a way that it does not artificially distort the job or task being analyzed. There is a risk that when the job or task is broken down into specific sub-tasks or elements, the dynamic properties of the job or task are missed. By concentrating on the microscopic detail, the

analyst could fail to see aspects of the overall picture which are critical to success.

Thus, for this project, I decided first to study the overall garment making procedures in the factory and how different jobs or tasks related to each other. Then, I would proceed to study the details of each task or job.

Two approaches were being selected to conduct the task analysis: (1) interviewing and (2) observation. I interviewed two factory owners. Each one of them told me the complete process of garment making in the factory. They also gave me a guided tour in their factories. These two owners also allowed me to conduct task observation in their factories.

For the observation, I sat in different areas (jobs) for approximately three hours each visit. Ethnographical approach is being used in my observation. I sat on the side of the sample maker, the pressers, the seamstresses, the finishers, the merrow operator, and so forth with a note pad. I took note of whatever they said. If sentences and/or words they uttered were job related, I would keep a frequency count.

Findings

My observation found that except when there was a problem, the workers, especially the seamstresses, seldom

talked. They worked very hard. Whenever there was a new style, the factory owner or the foreperson would give instructions to the workers. Other than that, the workers communicate very little with each other in terms of using job related conversation. Reading and writing skills were mainly being used by sample makers, sorters and office personnel. I was able to identify a few situations that usually create problems at work. The following were a few sample problem cases at work:

Case 1: A presser was not careful when he pressed a dress that had machine pressed pleats. He was not supposed to touch those pleats. However, he did and that ruined the pleats.

Case 2. A seamstress used a needle which was too thin for the thread and the fabric. The result was that her thread kept breaking and she had to thread it all the time. She wanted to get another pool of thread while she actually needed to have a larger size of needle.

Case 3. The forelady found that the pocket of a maternity dress was not straight enough, so she told the factory owner. The owner checked the pattern and called the quality controller to make sure that it was okay.

Case 4. A button hole operator did not check the spec sheet for button size. He followed the sample hung on the wall. As a result, he made the button holes larger than what they were supposed to be. He realized that when he was about to sew the button. The spec sheet said that the button would be different from those that were sewn on the sample. He had to repair all his mistakes.

I also found that most workers did not use correct garment related terms in their communication. Sometimes, workers pointed at the items they wanted or rushed to get them by themselves instead of asking for help. Quite often, some items had been translated directly from English when they did not know how to call them in Chinese. These translations mostly were in Toisanese dialect which is the native language of the early Chinese immigrants in the United States.

After the observation, I asked a factory owner to verify the information I collected. I also asked her to supply me with a list of tools needed for different tasks. After that I analyzed each task and sub-task for the basic literacy skills and problem solving skills required to do the job. Then, I grouped all the information into different topics and in ways that could be ready for developing a workplace ESL/basic skills curriculum. From the information collected,

I derived the following topics:

Job titles & job descriptions

Garment making procedures

Sewing machine parts & attachments

Overlock machine and how to use it

Names of different seams and stitches

Names of different types of garment & parts of a garment

Equipments and terms used by pressers

Colors, shading, and fashion

Different types of fabric

Measurement, calculation, and size

Terms related to pattern making & alteration

Sewing technique

Reading spec sheet

Safety and health issues at work

Insurance benefits and rights of a worker

Job seeking skills

Curriculum Design

The decision making processes of planning different levels of job-specific ESL/basic skills curriculum differ from those which are made for traditional classes. I have to decide how much information should be taught to different levels of classes; to what extent the learners' native

language should be used; and how to integrate workplace materials into basic skills and problem solving tasks.

This is a garment workplace literacy program, and all those who come to the program should have similar interests and goals, so I do not have to identify their interests.

Even though, in my observation, reading and writing were seldom being used, I believe that it is important for the garment workers to know how to read and write if they want to be promoted to a higher position, such as sample maker, quality controller and foreperson. They have to know how to read spec sheets and garment orders. Therefore, I plan the curriculum with a "holistic" teaching approach in mind. By holistic, I mean that all four language skills - reading, writing, listening, and speaking - should be taught in each class session.

An oral pre-test, the John Test was given to all the applicants in order to find out their English levels. In addition to the oral test, a written test which was designed to find out how much applicants know about the garment industry was also given. Applicants were allowed to use Chinese to answer the written test. The results showed that some applicants had no English at all while most applicants had very low English proficiency. Approximately, half of the applicants responded to the written test in Chinese and quite

a number of applicants were illiterate in their native language. They could not answer the written test at all. Thus, all the students would have to learn basic conversational skills in addition to the garment related information. All the students would receive job-specific materials on the same topics, but the amount of materials and the teaching methodology might be different depending on the English proficiency of the students in the class.

ESL conversational books and grammar books were used to supplement the workplace materials (See textbook list). Job-specific materials were divided into 17 lessons. To integrate job-specific materials into daily conversations, I had developed 100 mini garment related three minutes dialogues. These dialogues were being broadcasted in the Chinese radio twice a day from Monday to Friday to teach those who were not able to attend our classes. Some dialogues were being selected to be used in the curriculum as listening exercises.

At the end of the first training cycle, I interviewed a group of students and broadcasting lesson listeners. Based on their feedback, I added more information into the curriculum during the second training cycle.

To conclude, I attach a set of lesson plan outline and 17 units of garment related materials I developed and adopted from other resources. These units are not step-by-step lesson

activities. Teachers are encouraged to work with his/her students closely, so that s/he would know the appropriate amount of materials to be covered in each lesson. I gave a lesson outline plan (sample is provided) to all the teachers at the beginning of each training cycle. They kept a record of what had been taught every week. By reading their records and meeting them every week, I adjusted lesson outline plans and teaching materials whenever it is needed or at least once every two weeks.

Unit 1 Job Titles & Job Descriptions

Objectives: To identify job titles and understand job descriptions

Suggested Activities:

At the beginning of each unit, the suggested activities are provided for the students of ESL and Basic Skills levels. The amount of material to be covered will vary depending on the English proficiency of the students in the class.

ESL Level

1. Introduce yourself to the person on your right and do the following: a. tell him/her what you do in the factory
   b. ask him/her what he/she does in the factory

2. Turn around to the back, introduce the person you have just met to someone sitting right behind you.

3. Switch positions, the person on your left would introduce himself/herself to you and repeat the above activities.

4. Based on the students' writing skills, you may ask them to write a short paragraph describing what he/she does in the garment factory.

Basic Skills Level

1. In a small group (4 students), take turn to introduce each other and explain what they do in the garment shop. Select a secretary to keep a record during the self-introduction process, and select a representative to give an oral report in front of the class.

2. Tell the class why he/she likes or dislikes his/her job.

3. Explain to the class what he/she could do to be more productive in his/her job.

4. Tell the class or write an essay that he/she is planning to switch to other department in the garment shop. Explain why he/she would like to make the change.

Reading Materials:

I'm a cutter.

I cut pattern.

What's your job?	What do you do?
I'm a spreader.	I spread bolts of cloth onto a table.
I'm a seamer.	I close seams.
I'm a pocket setter.	I bag pockets.
I'm a sorter.	I separate the pieces by color and size.
I'm a hemmer.	I stitch hems.
I'm a loop maker.	I make loops.
I'm a fuser.	I cut and fuse interfacing on bands.
I'm a forelady.	I supervise workers.
I'm a presser.	I press large pieces of cloth on the buck press.
I'm a label setter.	I set company labels.
I'm a button machine operator.	I set buttons according to specs.

From "English in the Garment Shop" p.16

p-16

Principal Crafts in the Production of Women's Wear

The following is a brief description of the various crafts in the women's apparel industry:

Designers create the styles. They usually specialize in one branch of the industry, i.e., designing coats or designing dresses. In their work they are assisted by:

Samplemakers who make up the model or trial garments; and by the

Models who display the new creations to buyers. As soon as the sample is adopted it goes to a

Patternmaker who studies the garment and prepares a set of paper patterns for all the parts. From these originals

Graders produce patterns in a variety of sizes by proportionately increasing and reducing the dimensions of the original. The patterns then are dispatched to the cutting department where

Markers lay out the pattern on cloth and mark it out with chalk.

Cutters then cut the pattern out either with shears, hand-knife or a machine. The number of layers of cloth cut at one time depends on the weight and quality of fabrics used. As many as 300 "lays" may be cut at one time in the production of cheap cotton garments. Once cutting is completed,

Assorters assemble the cut cloth into bundles, either by individual garments or in lots. The bundles are then given to the

Operators who sew the garments together. They use the sewing machine with its many adaptations for special work. Operators as a rule make the entire garments except on the cheapest grade where "section work" may be found. Occasionally, two operators may work as partners, each doing a different part of the garment.

Drapers may be called upon in some shops to prepare the garment for the final operations. Garments are hung on a dummy and drapers make all the necessary adjustments by fastening the various parts of the garment with pins. However, not every shop employs drapers. The garments then go to the

Finishers who do most of the sewing that has to be done by hand. They sew on hooks and eyes, buttons, and belts, baste and do other hand sewing. Some of their work is also done with the assistance of special machines. Once their work is completed, the garments go to

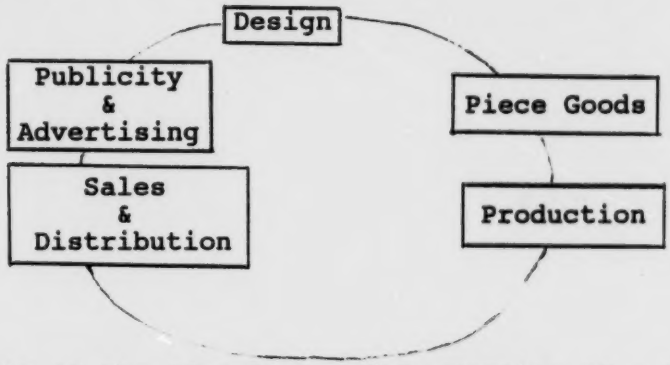
Cleaners whose task is to remove loose threads and at times to sponge and remove spots from the finished garment.

Pressers get the garment next. Ironing is done either by hand or with pressing machines. In the heavier lines of work, pressing has to be done as the work progresses, as the seams and the various parts of the garments have to be ironed.

From "ILGWU Worker - Family Education Program"

p-17

Relationships of the Major Divisions and Other Lesser Functions



Analysis of the "Creation and Production of a Garment"

1. Design
   - a. Designer (Stylist)
   - b. Assistant Designer
   - c. Sketcher
   - d. Samplehands
   - e. Finisher
   - f. Model

2. Production
   - a. Piece Goods Buyer
   - b. Production Manager
   - c. Patternmaker
   - d. Draper
   - e. Duplicate Maker
   - f. Grader
   - g. Marker
   - h. Cutter
   - i. Factory (shop)
     Foreman (lady)
     Assorter
     Operators & Special Machine Operators
     Drapers
     Dressers
     Finishers
     Examiner (Quality Controller)
     Cleaner
     Floor Girl

3. Sales and Distribution
   - a. Sales
     Head Salesman
     Showroom Salesman
     Road Salesman
   - b. Distribution (Shipping Department)
     Clerks
     Order Picker
     Checker
     Packers

From "ILGWU Worker - Family Education Program"

Dialogues:

Self–introduction 自我介紹

Garment Related Words: 有關制衣用字：

Seamstress 車衣女工

Cleaner 剪線工人

Mei-Ling is a new seamstress in a garment factory. She is talking to Siu-Wei in the cafeteria.

美玲是新到工廠的車衣女工，她和小惠在飯堂談話。

Mei-Ling: Hello! My name is Mei-Ling. How are you?
嗨！我的名字是美玲。你好嗎？

Siu-Wei: Fine. Thank you. I am Siu-Wei. Are you working here?
好。謝謝。我是小惠。你在這裡工作嗎？

Mei-Ling: Yes, I am a seamstress. How about you?
對。我是車衣的。你呢？

Siu-Wei: I am a cleaner. Nice to meet you.
我是剪線工人。很高興認識你。

From "NWLP Broadcast Lessons Book I p.1"

Dialogues:

Changing Profession 改變職業

Garment Related Words: 有關制衣用字：
Fashion Designer 時裝設計師
Cutter 裁衣工人

Siu-Wei, the cleaner, is talking to the seamstress Mei-Ling during lunch time.
做剪線的小惠和車衣的美玲在午餐時的對話。

Siu-Wei: Is your husband a cutter?
你的丈夫是做裁衣的嗎？

Mei-Ling: No, he is a presser. How about your husband?
不是。他是做燙衣的。你的丈夫呢？

Siu-Wei: He is a cashier now but he will become a fashion designer soon.
他是一位收銀員。不過他快會是時裝設計師。

Mei-Ling: Why?
爲什麼？

Siu-Wei: Because he is taking fashion design classes in the evenings.
因爲他正在修讀晚間的時裝設計課程。

From "NWLP Broadcast Lessons Book I p.4"

Test for Students:

ESL Level

Fill in the blanks:

1. I'm a _____. I close seams.
2. She's a _____. She supervises workers.
3. He's a _____. He presses large pieces of cloth on the buck press.
4. A hemmer _____.
5. A cutter _____.
6. A pocket setter _____.

Basic Skills Level

Choose the word in column A that corresponds to the definition in column B.

A		B
1. assorter	__ a.	who creates the styles
2. operator	__ b.	who makes up the trial garments
3. designer	__ c.	who prepares a set of paper patterns for all the parts
4. patternmaker	__ d.	who assembles the cut cloth into bundles
5. finisher	__ e.	who sews the garments together
6. samplehand	__ f.	who does most of the sewing that has to be done by hand

Unit 2 Garment Making Procedures

Objective: To know the garment making procedures

Suggested Activities:

ESL Level

1. Identify pictures of workers working in the garment shop. Tell your partner the workers' job titles and what step of the garment making procedure a particular job is in.

Basic Skills Level

1. Same as ESL level.

2. Explain if there are any other ways of making the garment without following the steps suggested in the lesson or why we have to follow the garment making procedures.

3. Research or find out the garment production procedures from the very beginning, (i.e. from the making of fabric) to the very end (i.e. at the department store).

Reading Materials:

Garment Making Procedures in the Factory:

1. A factory receives the lots with a sample.
2. Sorters separate the pieces by color and size. Then they make bundles.
3. Section operators sew some of the sections, such as pockets.
4. Overlock machine operators merrow the pieces, so they will not come apart.
5. Some sewing machine operators put together some parts of the sections, such as facings, size tickets and neck labels.
6. Other sewing machine operators sew the pieces together to make the whole garment.
7. Special machine operators hem and stitch the garments.
8. Button and button hole machine operators make button holes and stitch the buttons on the garments.
9. Cleaners cut the loose thread and brush the lines off the garments.
10. Pressers iron the garments.
11. The quality controller from the manufacturer generally spot-checks the finished garments.
12. Finishers hang up the clothes, put on hang tags, and cover the clothes with plastic bags.

FIRST STEPS: MAKING THE PATTERN AND THE COMPUTER ROOM

Joe makes the pattern on brown paper.
He marks the pieces with numbers for sizes and colors.

Frank puts the information from Joe's pattern into the computer.

From "We Make the Clothes" p.10

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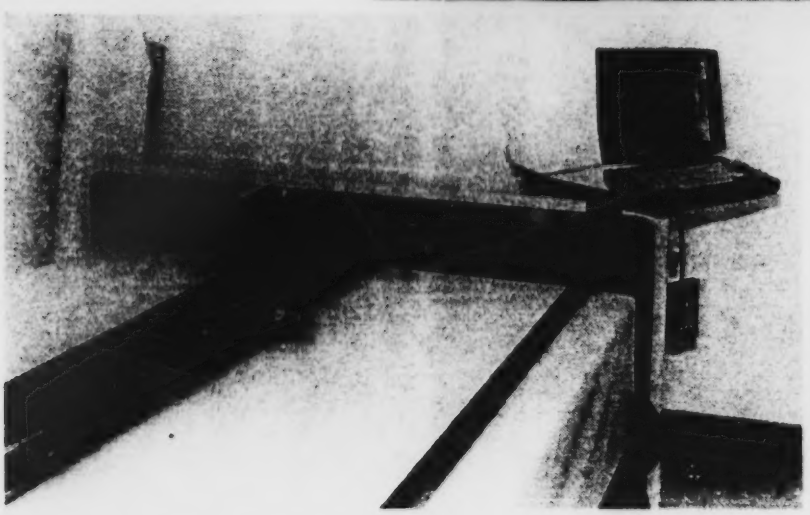
Sharon is a systems operator. She helps Frank punch in the information.

The pieces of the pattern are on the computer screen.



The robot arm draws a picture of the pattern pieces on the white paper.

From "We Make the Clothes " p.11

p-25

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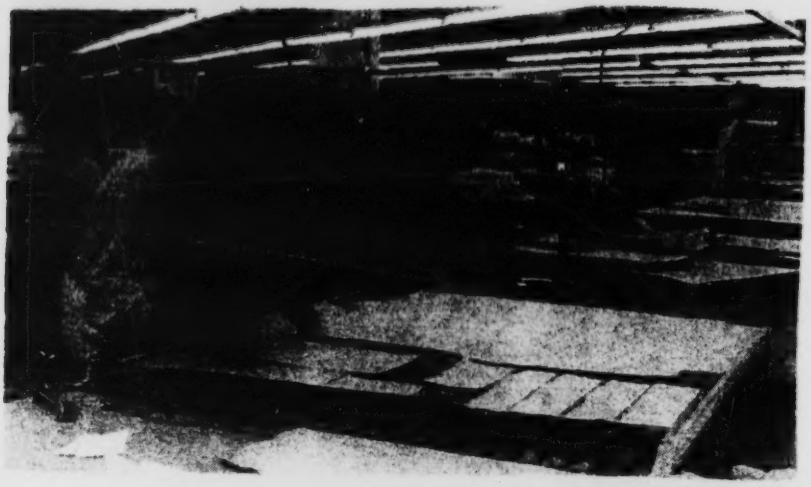
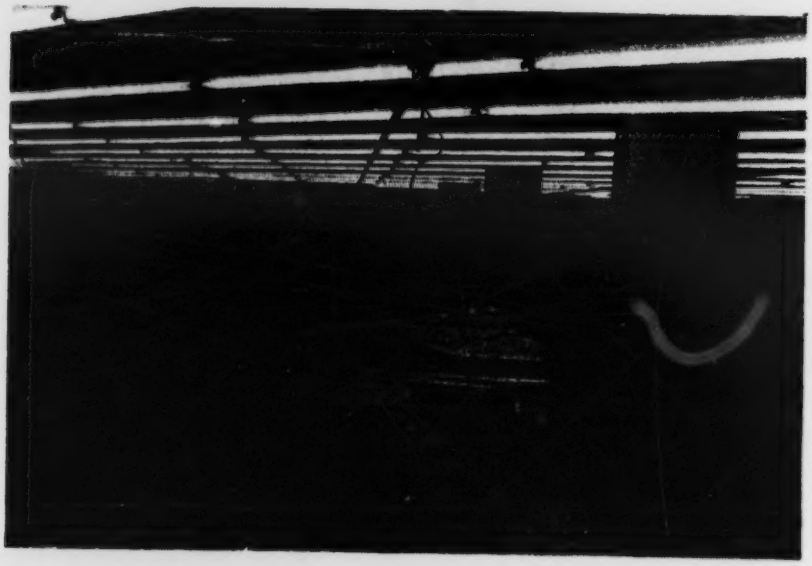
THE CUTTING ROOM

Teresa cuts the pattern pieces from the white paper.



She puts a piece on a pile of material and cuts the material with the cutting machine.



From "We Make the Clothes" p.12

p-26

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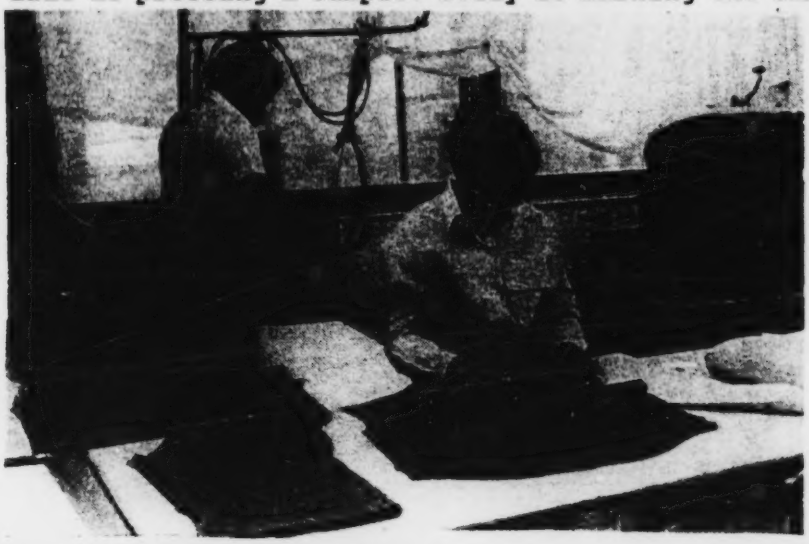
SAMPLE ROOM

Abraham cuts material for samples in the sample room.

Victor is checking the sample pieces.

Eric is pressing a sample. Dolly is marking the sample pieces.



From "We Make the Clothes" p.13

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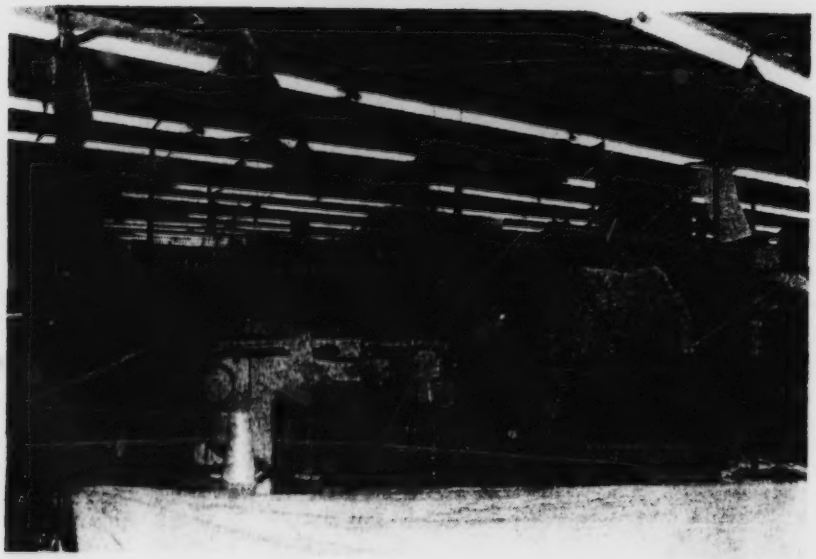
Dominic is pressing a sample jacket.

THE SHOP FLOOR

Diamantina sews sample jackets. She sews the whole garment.



From "We Make the Clothes" p.14

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Rosa and Maria are bundle makers. They separate the pieces by color and size.

Maria uses the fusing machine to fuse the canvas to the piece of material.

From "We Make the Clothes" p.15

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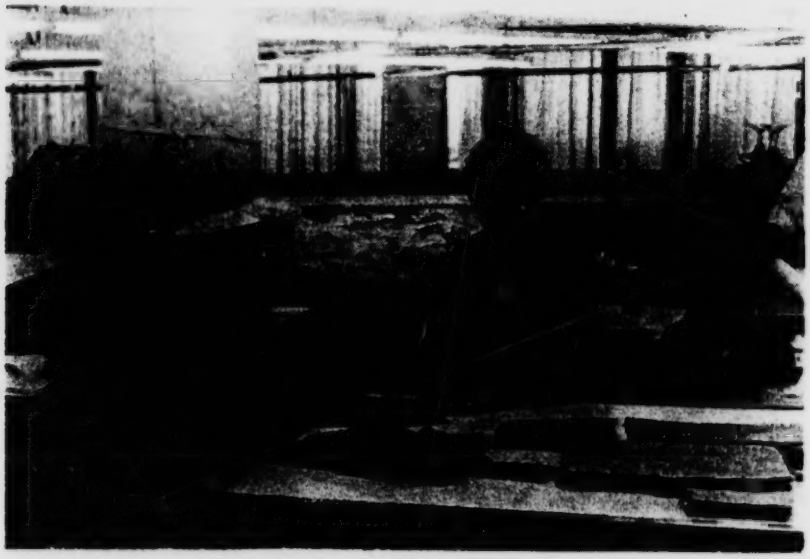
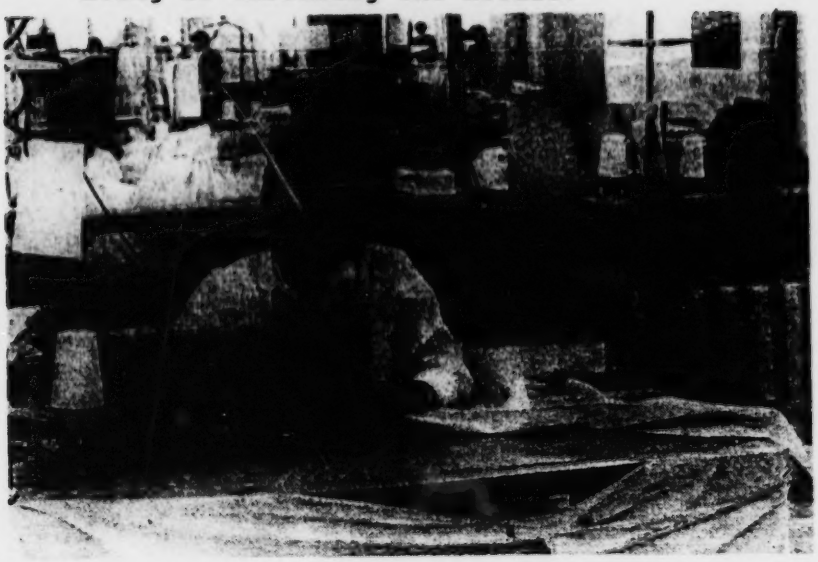
Maria puts the canvas and the material through the fusing machine.



Leung is threading the needle.



From "We Make the Clothes" p.16

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Maria is fitting the back piece and the front piece together. Then she will sew the side seam.

Rosa is setting the lining in the jacket.

From "We Make the Clothes" p.17

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Wai Hing is serging the seams of the unlined jacket. If the jacket is lined, it does not need to be serged.

Fatima is setting collars in the jackets.

From "We Make the Clothes" p.18

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Conciecao is hemming the skirts.

Dina is turning the pocket.

From "We Make the Clothes" p.19

BEST COPY AVAILABLE

Alzira is making the collars for the jackets.

Liliana is straightening material for an inside pocket.

From "We Make the Clothes" p.20

BEST COPY AVAILABLE

Pei Yi is making the lining for the jackets.

Anne is joining the front and back of the skirt. Anne is our union steward. Our union is the International Ladies Garment Workers Union.

Maria is setting the sleeve in the jacket.

From "We Make the Clothes" p.21

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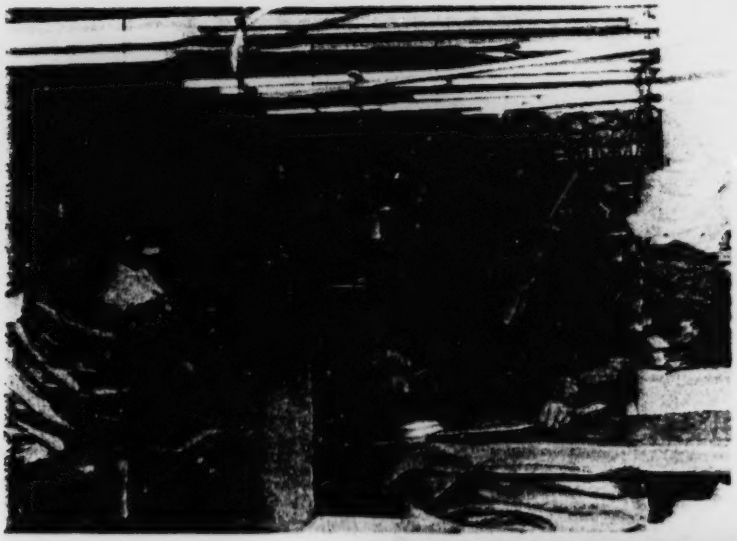
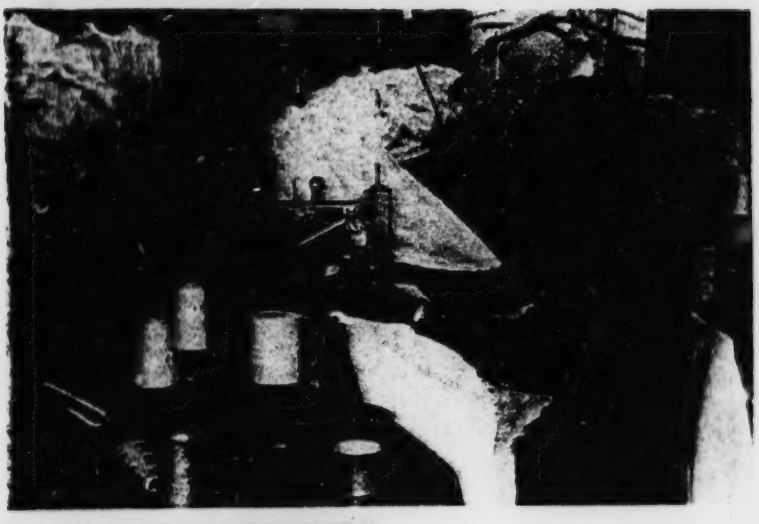
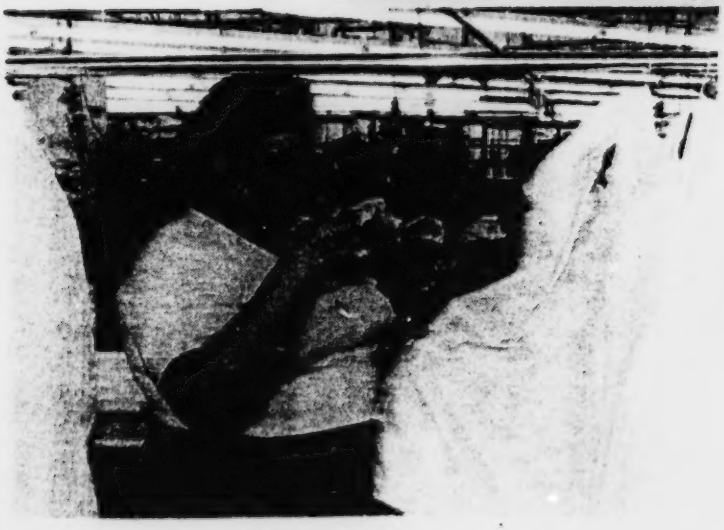


Gladys is pressing collars for the jackets.

Teresa is using the button hole machine to make the button holes.





Alda is sewing the inside button on the jacket by hand.

From "We Make the Clothes" p.22

BEST COPY AVAILABLE

Dino is pressing the jackets. He uses the heavy press. It is very hot.

Leung is folding and packaging the clothes.

Helen is checking the skirts. Then she will cover them with plastic and send them to the shipping room.

From "We Make the Clothes" p.23

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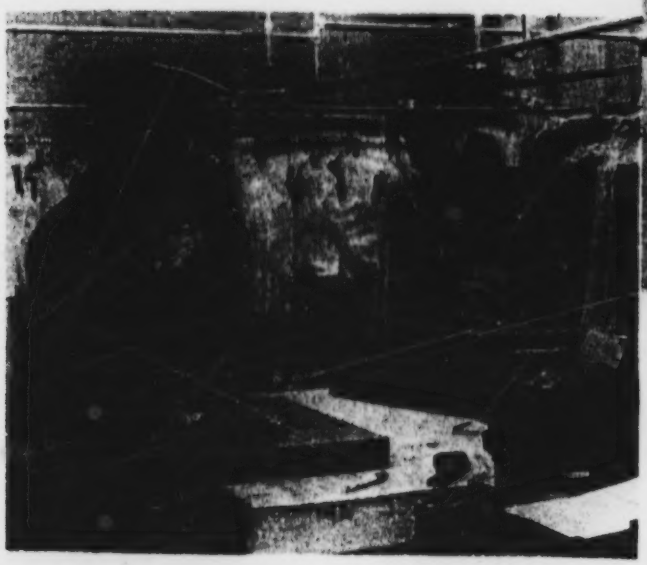
THE SHIPPING ROOM

Minna is a packer in the shipping room.

Jason is filling orders in the shipping room.



Martin is writing the address on a small parcel in the shipping room.

From "We Make the Clothes" p.24

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Test for Students:

ESL Level

True or False?

___ 1. Sorters separate the pieces by colors and sizes and then make bundles.

___ 2. Sections operators put together some parts of the sections, such as facing, size tickets and need labels.

___ 3. Pressers iron the garments.

___ 4. Special machine operators sew some of the sections, such as pockets.

___ 5. Button hole machine operators make button holes before overlock machine operators merrow the pieces.

___ 6. It is not necessary for the quality controller to spot-check the finished garments.

Basic Skills Level

True or False?

___ 1. Sorters separate the pieces by color and size before the factory receives the lots with a sample.

___ 2. Section operators sew some of the sections, such as pockets, before overlock machine operators merrow the pieces.

___ 3. A hemmer hems and stitches a garment after a sewing machine operator sews the pieces together to make the whole garment.

___ 4. Pressers iron the garments after cleaners cut the loose thread and brush the lines off the garments.

___ 5. The quality controller spot checks the finished garments after finishers cover the clothes with plastic bags.

___ 6. Finishers cover the clothes with plastic bags after they hang up the clothes and put on hang tags.

Unit 3 Sewing Machine Parts & Attachments

Objectives:

1. To identify sewing machine parts and attachments
2. To know the function of each part
3. To know the problems with a sewing machine

Suggested Activities:

ESL Level

1. Identify all the parts in a sewing machine.
2. Tell your partner the function of each part.
3. Ask your partner what problem it will cause if certain part breaks.

Basic Skills Level

1. Same as ESL level.
2. Tell your partner the names and functions of a few sewing machine attachments.
3. Explain why using certain attachment would create better quality/looking garments.

Reading Materials:

Garment-related words for Problem with a Sewing Machine:

adjust	tight	tension
break	mechanic	needle
bobbin	thread	stitch

When a machine part breaks, first call the forelady, then the mechanic.

What to say?

My presser foot is broken.

The tension is too tight.

My light is out.

My machine is jamming up.

My machine is skipping stitches.

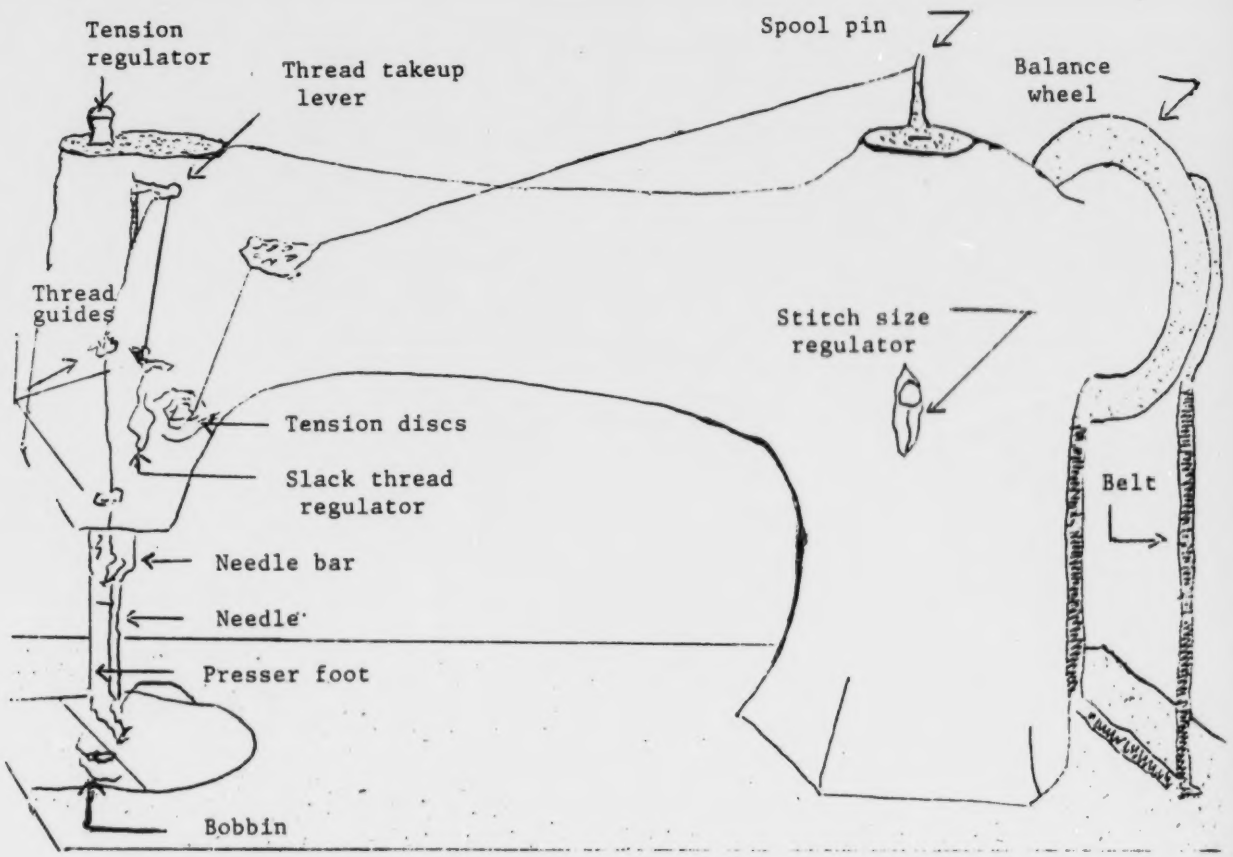
My machine is dragging.

My machine is making a funny noise.

What else can you say?

Problems	Causes and Solutions
1. The thread keeps breaking.	a) Maybe the thread tension is too tight. Release the tension.
	b) The groove of the needle should be on the left side.
2. The needle keeps breaking.	a) The needle might be too close to the throat plate. Adjust the needle. Make sure it hits the top of the needle bar.
	b) The needle hits something on the way. Adjust the related parts of the bobbin case so that they won't be in the way of the needle.
	c) The fabric is too heavy. Change the needle.
3. The machine skips stitches.	a) The thread is too heavy for the fabric. Use the right thread.
	b) You might have skipped some thread guides while threading.
	c) The bobbin case is dirty.
	d) The needle is not sharp enough.
4. The machine keeps making loose stitches.	a) The tension might be too loose. Adjust the tension disco.
	b) The bobbin thread is not in the right place. Adjust the bobbin thread.
5. The machine is not working.	a) The stop motion could be loose. Check the power switch and power pedal.

Sewing Machine Parts and Threading



The balance wheel controls the motion of the machine.
The belt connects the balance wheel to the motor.
The needle bar holds the needle in place.
The presser foot holds the material and helps guide the stitches.
The slack thread regulator controls the looseness of the thread.
The spool pin guides the thread and can hold a spool of thread.
The stitch size regulator controls the size of the stitches.

From "ILGWU Worker - Family Education Program"

p-43

Fashion Design Construction

You are about to begin an adventure in creativity, you are going to sew, and you are going to sew well. Sewing is an art, and as such, demands the discipline of an art. Bring to it enthusiasm, desire and imagination, and in return it will give you a satisfaction that is unique; the joy of creating something that is truly yours.

Names and Functions of Parts of Lockstitch Sewing Machine

1. Thread Stand: Holds the spool of thread.
2. Thread Guides: Guides the thread between the principal parts.
3. Tension: Regulates the tightness of the stitch.
4. Thread Pull-Off: Pulls thread forward with each stitch.
5. Needle: Carries the thread down into the fabric to loop up the bobbin thread thereby making a stitch. Eye of the needle must be set directly left to right in this machine. Groove in needle must be at the left side.
6. Presser Foot: Holds the fabric in place when stitching. Presser foot is used as a gauge for rows of stitching 1/4" apart.
7. Feed-Dog: Moves the fabric back as you stitch.
8. Hand Lifter: Raises the presser foot. (STAYS UP).
9. Knee Lifter: Raises the presser foot with the knee when the hands are otherwise engaged. (RELEASES FOOT WHEN KNEE IS REMOVED).
10. Treadle: Metal plate close to the floor; after the power is turned on, stitching is started by pressing on the treadle with the ball of the foot. The treadle controls the speed of the machine, you must learn how far down to press. Each machine has its own rate of speed.
MAKE BELIEVE THAT YOU ARE DRIVING A CAR. BE SAFE !!!

11. Balance Wheel: This turns when the machine is in operation. The balance wheel may be used to make one or two stitches without using the treadle.
NEVER USE YOUR HAND TO STOP THE MACHINE BY PLACING IT ON THE BALANCE WHEEL. !!!!

12. Belt: Leather strap which connects balance wheel with the wheel of the motor.
NEVER TAMPER WITH THIS !!!!

13. Switch: Located at the right side of the machine, under the table.
ALWAYS TURN OFF THE SWITCH WHEN CLEANING OR ADJUSTING THE MACHINE.

14. Stitch Regulator: Knob at the right side of the front of head of machine used to change the size of the stitch. The lower the knob the larger the stitch. Always fasten the screw tightly before stitching.

15. Bobbin Winder: Used to fill a bobbin, follow teacher's demonstration carefully for complete understanding of this operation. Number 15, 16 and 17. !!!!

16. Bobbin: Carries the bottom thread.

17. Bobbin Case: Holds the bobbin in place.

SAFETY DEVICES OF THE SEWING MACHINE

1. Needle Guard: This device protects your fingers from the needle. Do not remove it or tamper with it in any way !!!

2. Upper Belt Guard: This device covers the balance wheel at side, it deeps the work at the machine to your right side.

3. Lower Belt Guard: This device covers the motor wheel and keeps your clothing safe from the motor.

From "ILGWU Worker - Family Education Program"

p-45

Dialogues:

What's wrong? 那裡出錯？

Garment Related Words: 有關制衣用字：

Power pedal 電腳板

Power switch 電開關

Siu-Ying is a new and inexperienced seamstress. She does not know why her sewing machine is not working.

小英是一位新又沒有經驗的車衣女工。她不知道爲甚麼她的衣車開不動。

Siu-Ying: Oh! Ling, my machine is not sewing. I don't know what's wrong.

呀！玲，我的衣車開不動。我不知道是那裡出錯。

Mei-Ling: Did you turn on the power switch?

你有沒有按動電開關呢？

Siu-Ying: I did.

有。

Mei-Ling: Maybe the power pedal has problem. Mrs. Wong is over there. She might know what the cause is.

可能是電腳板有問題。黃太太在那邊。她可能知道是甚麼原因。

From "NWLP Broadcast Lessons Book I p.7"

P-46

Dialogues:

Problems with the sewing machine 衣車有問題

Garment Related Words: 有關制衣用字：

Bobbin 線心盒
Thread 線
Tension 拉力
Tight 緊

Siu-Ying's sewing machine is having problems. She asks the forelady Mrs. Wong to help her.
小英的衣車有問題。她叫女管工黃太太幫她忙。

Siu-Ying: Excuse me, Mrs. Wong, my bobbin thread keeps breaking.
對不起，黃太太。我的底線不停的斷。

Mrs. Wong: Check the thread tension. Maybe it is too tight.
查看線的拉力。或者可能它是太緊。

Siu-Ying: I am not sure. Can you help me?
我不是很清楚。你可以幫我嗎？

Mrs. Wong: (Adjust the thread tension) Now, try it.
（調整線的拉力）現在試一試。

Siu-Ying: (Sew a straight line) It's okay now. Thank you, Mrs. Wong.
（車一直線）現在可以了。謝謝你，黃太太。

From "NWLP Broadcast Lessons Book I p.8"

P-47

Dialogues:

Problems at Work 工作上的困難

Garment Related Words: 有關制衣用字：

Skip stitches 跳線步

Needle 針

Siu-Ying's sewing machine is having problems again, and Mei-Ling is helping her.

小英的衣車又有問題了，她叫美玲幫助她。

Mei-Ling: What's wrong? You look so grumpy.

有甚麼問題？你看來這麼煩躁。

Siu-Ying: I don't know. All of a sudden, my machine skips stitches. It was fine a while ago.

我不知道。突然間，我的衣車開始跳線。剛才還是好好的。

Mei-Ling: Let me see. Oh! You use the wrong thread. It's too heavy for the needle.

讓我看看。哦，你用了不對的線。這線太粗，不適合這支針。

From "NWLP Broadcast Lessons Book I p.9"

P-48

Test for Students:

ESL Level

Complete the following sentences with these words:
tight, loose, heavy, change, release, use, adjust, check

1. Problem: The thread keeps breaking because the thread tension is too _____.
   Solution: _____ the tension.

2. Problem: The machine keeps making loose stitches because the tension is too _____.
   Solution: _____ the tension disco.

3. Problem: The machine skips stitches because the thread is too _____ for the fabric.
   Solution: _____ the right thread.

4. Problem: The needle keeps breaking, because the fabric is too _____.
   Solution: _____ the needle.

5. Problem: The machine is not working because the stop motion is _____.
   Solution: _____ the power switch and power pedal.

Basic Skills Level

A. State whether the cause and solution is True or False:
   ___ 1. The thread keeps breaking because the needle is not sharp enough.
   ___ 2. The machine skips stitches because the groove of the needle should be on the left side.
   ___ 3. The needle keeps breaking because the fabric is too heavy. Change the needle.

B. Choose the correct answer:
   1. The _____ controls the motion of the machine.
      a. belt b. tension disco
      c. balance wheel d. spool spin
   2. The _____ holds the needle in place.
      a. thread stand b. needle bar
      c. bobbin d. bobbin case
   3. The _____ holds the material and helps guide the stitches.
      a. thread guides b. tension regulator
      c. presser foot d. thread takeup lever

Unit 4 Overlock Machine and How to Use It

Objective: To identify the different parts and functions of an overlock machine

Suggested Activities:

ESL Level

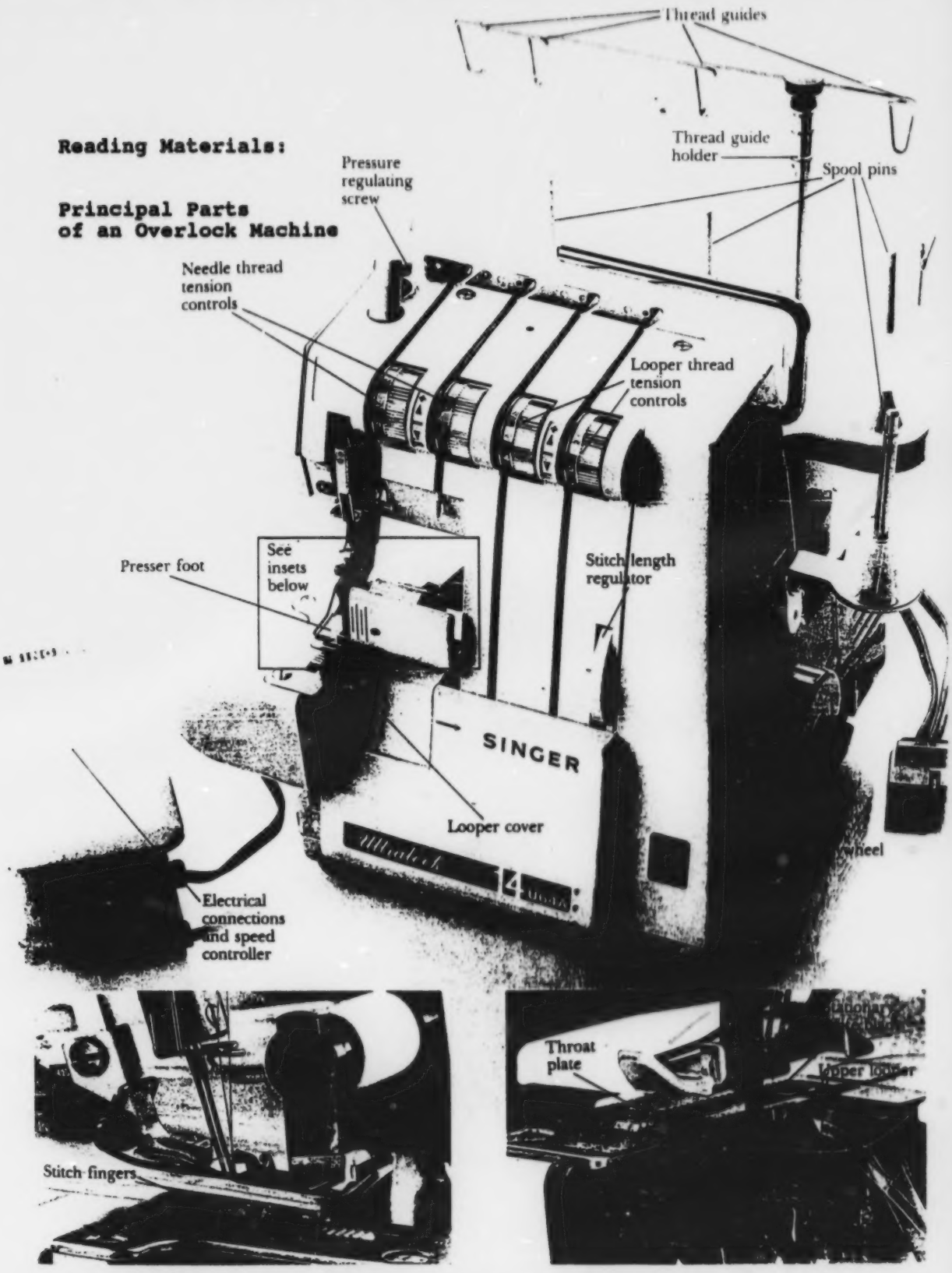
1. Identify different parts of an overlock machine.
2. Tell your partner the function of each part.

Basic Skills Level

1. Same as ESL level.
2. Explain how to thread an overlock machine.
3. Find out and report: How many types of overlock machines are there in your factory? What are their functions?

Reading Materials:

Principal Parts of an Overlock Machine



From "Singer: Sewing Step by Step" p.17

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Dialogues:

What's this? 這是什麼？

Garment Related Words: 有關制衣用字：
Overlock machine/Serger
包縫機 / 習骨機

Siu-Ying is curious about other machines in the factory. She is asking Mei-Ling the name of a machine.
小英對衣廠的其他機器很感興趣。她問美玲一件機器的名字。

Siu-Ying: What machine is this? It goes so fast.
這是甚麼機器？它走的這麼快。

Mei-Ling: It's called the overlock machine. Some people call it serger.
這是包縫機。有人叫它習骨機。

Siu-Ying: It looks very complicated with so many threads hanging around.
它看來很復雜。有這麼多條線聯著。

Mei-Ling: Well, once you know how to thread those needles, it would not be that hard.
啊！當你了解如何穿線到那些針上去，它就不會這麼困難了。

From "NWLP Broadcast Lessons Book I p.11"

P-52

Dialogues:

Learn to use an overlock machine
學如何用包縫機

Garment Related Words: 有關制衣用字：

Looper 底線縫合針

Serge 包縫／習骨

Siu-Ying: Can you teach me how to serge?
你可以教我如何包縫／習骨嗎？

Lai-Moy: No problem. Do you know how to use a sewing machine?
沒問題。你知道怎樣用縫紉機嗎？

Siu-Ying: Yes.
知道。

Lai-Moy: Well, an overlock machine runs at least double the speed as a sewing machine. The first and most important thing is to learn how to thread the needles and the loopers.
好？包縫機比普通衣車快最少兩倍，首先重要的是如何穿針眼。

From "NWLP Broadcast Lessons Book I p.12"

P-53

Dialogues:

Using the overlock machine 使用包縫機

Garment Related Words: 有關制衣用字：

Trim 修剪
Fabric 布料
Overcast 鎖邊

Lai-Moy is teaching Siu-Ying how to use the overlock machine.
麗梅教小英如何用包縫機。

Siu-Ying: Can I try to serge a small piece of scrap?
我可以使用這塊小布來包縫嗎？

Lai-Moy: You have to be careful because this machine trims and overcasts fabric edges as it sews.
你可要小心。因爲這機會修剪和包邊一起用的。

Siu-Ying: Let me try. (She steps on the power pedal) Oh! No! I cut almost an inch of the fabric.
啊，不得了。我剪了差不多一寸布料。

Lay-Moy: Well! You are lucky. It is only a piece of left-over scrap. You have to go slowly at the beginning.
呀！你眞幸運。這只是一塊沒用的小布。你要在開始時慢一點。

From "NWLP Broadcast Lessons Book I p.13"

P-54

Dialogues:

Overlock Basics 基本包縫（習骨）

Garment Related Words: 有關制衣用字：

Change thread 換線
Start a seam 開始車縫
End a seam 完成車縫

Siu-Ying: Lai-Moy, can you teach me how to use the overlock machine after lunch?
麗梅，你可以在午餐時間教我用包縫（習骨）法嗎？

Lai-Moy: I taught you already. Did I?
我不是已經教了你嗎？

Siu-Ying: Yes. But I don't really know how to do things like changing thread, starting a seam, and ending a seam the right way.
是，不過我對怎樣換線，開始和完成縫線，還是不甚熟識。

Lai-Moy: Okay, let's do it after lunch.
好！吃完午餐後我教你！

From "NWLP Broadcast Lessons Book I p.46"

Dialogues:

How to change thread (1) 如何換線（一）

Garment Related Words: 有關制衣用字：

Overhand Knot 平式縫接結
Clip 剪
Cone 圓錐

Lai-Moy: It's not that difficult to change threads. First, you cut each thread near cone, and remove cone. Using small overhand knot to tie new thread onto each thread in machine. Then clip thread end 1/2 inch from knot. Now, can you try to tie overhand knots to other threads?
換線不是很難的。首先，你在近圓錐處剪線和拿開圓錐。打一個平式縫接結來連接著要換上去的線。在結的半吋左右剪去長出來的線。現在你可以試試打平式結在其他的線上。

Siu-Ying: Okay, I think I can.
好的，我相信我可以。

From "NWLP Broadcast Lessons Book I p.47"

P-56

Dialogues:

Change Thread (2) 換線（二）

Garment Related Words: 有關制衣用字：

Tail Chain 連鎖線尾

Set Tension Control 對交拉力控制器

Siu-Ying: Now, I have tied overhand knots onto each thread in the machine, what should I do next?
現在，我已經在所有其他的線上打了平式結，我的下一步要做什麼呢？

Lai-Moy: Now, you release tensions, or set tension controls on 0. Cut needle thread in front of needle. Then, pull on tail chain to separate threads. Could you set these tension controls on 0?
現在，你放鬆拉力，或者是將拉力控制器對交在零點，剪了在針前面的線，然後拉連鎖線尾去分開所有的線。你可以對交所有的拉力控制器到零點嗎？

Siu-Ying: Okay.
可以。

From "NWLP Broadcast Lessons Book I p.48"

P-57

Dialogues:

Change Thread (3) 換線（三）

Garment Related Words: 有關制衣用字：

Thread Guide 導線器
Needle Eyes 針眼
Tweezers 鉗子

Siu-Ying: Now, I have set all the tension controls on 0 and separate all the threads. What should I do next?
現在，我已經將所有的拉力控制對交了在零點和分開了所有的線，我的下一步是做什麼呢？

Lai-Moy: Now, you pull threads one at a time through thread guides, upper looper and lower looper. Pull needle thread until knot reaches needle eyes. Cut off knot; thread needle with tweezers.
現在你一條條的拉這些線穿過導線器，上包縫針和下包縫針，拉這些線過針直到這些線到達衣車針眼。剪掉結，用鉗子穿線。

Siu-Ying: Now, I know how to change threads for an overlock machine. Thank you very much.
現在我知道怎樣換包縫機的線了。謝謝你！

From "NWLP Broadcast Lessons Book I p.49"

Test for Students:

ESL Level

Name five parts of an overlock machine:

1. _____
2. _____
3. _____
4. _____
5. _____

Basic Skills Level

1. Name four parts of an overlock machine.

   a. _____
   b. _____
   c. _____
   d. _____

2. Complete the following sentences:

   a. An overlock machine runs at least _____ the speed as a sewing machine.

   b. To know how to serge, the first and important thing is to learn how to _____ the needles and the loopers.

Unit 5 Names of Different Seams and Stitches

Objective: To know the names of different types of seams and stitches

Suggested Activities:

ESL Level

1. Tell your partner what types of seams are used in the clothes you are wearing.

2. Collect samples of different types of seams and bring them back to the class next week.

Basic Skills Level

1. Same as ESL level.

2. Explain why certain types of seams would be used.

3. Small group discussion (four students in a group). They would design a dress and specify what type of seams would be used in different parts of a garment.

Reading Materials:

Varieties of Seams:

A seam is the basic element in all garment construction. It is created by stitching two pieces of fabric together; usually 5/8 (1.5 cm) from the cut edge. Perfect seams are the most obvious sign of a well-made garment. Puckered, crooked, or uneven seams spoil the fit as well as the look.

In addition to holding a garment together; seams can be used as a design element. Seams placed in unusual locations or topstitched with contrasting thread add interest to a garment.

Most plain seams require a seam finish to prevent raveling. A seam finish is a way of treating or enclosing the raw edges of seam allowance so they are more durable and do not ravel.

Variations of the plain seams include bound, encased, topstitched, and eased seams. Some such as French or bound seams, improve the appearance of the garment or make it longer wearing.

Different types of seams:

Encased Seams	Stretch Seams
Self-bound seam	Double-stitched seam
French seam	Straight and zigzag seam
Mock French seam	Narrow zigzag seam
Bound Seams	Straight stretch stitch
Bias bound	Straight with overedge stitch
Tricot bound	Elastic stretch stitch
Overlock Seams	Taped seams
Decorative Flatlock seam	
Flatlock seam	
Overlock edge finishes	

Encased Seams

Encased seams differ from bound seams in that no additional fabric or binding is used. The cut edges of seam allowances are enclosed within the seam itself. Encased seams are best suited to lightweight fabrics, since the additional bulk created is not a problem. These seams are especially appropriate for sheer fabrics, because no raw or contrasting edges show through. Use a straight-stitch foot and needle plate (page 14) to keep sheer fabric from being pulled into the feed.

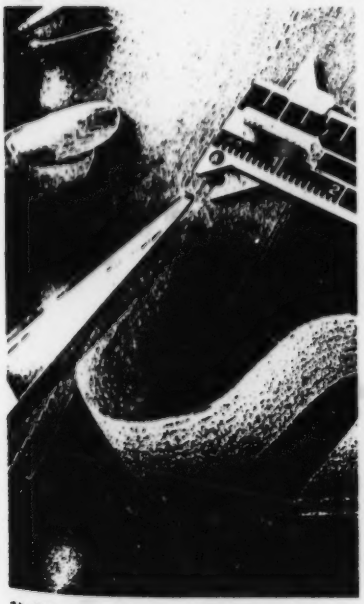
Use encased seams for blouses, unlined jackets, lingerie or sheer curtains. They are also an excellent choice for children's clothes, because they stand up to rugged wear and repeated laundering.

Self-bound seam begins with a plain seam. One seam allowance is then folded over the other and stitched again.

French seam looks like a plain seam on the right side and a narrow tuck on the wrong side. It begins by stitching the wrong sides of the fabric together. This seam is difficult to sew in curved areas, so is best used on straight seams.

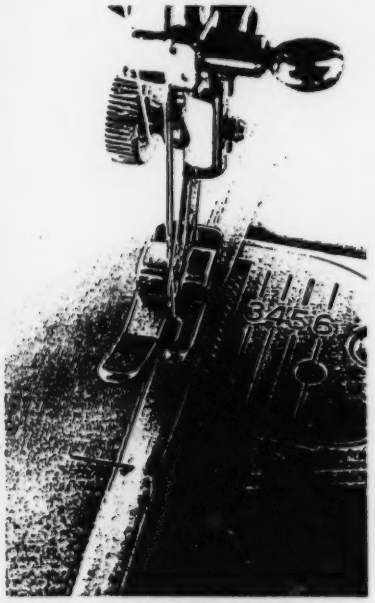
Mock French seam begins with a plain seam. Seam allowances are trimmed, folded to the inside and stitched along the folds. The self-bound and mock French seam can be used in curved or straight areas.

How to Sew a Self-bound Seam



1) Stitch a plain seam. Do not press open. Trim one seam allowance to ⅛" (3 mm).

2) Turn under the untrimmed seam allowance ⅛" (3 mm). Then turn again, enclosing the narrow trimmed edge and bringing the folded edge to the seamline.



3) Stitch on the folded edge, as close as possible to first line of stitching. Press seam to one side.

From "Singer: Sewing Step-by-Step" p.113 p-62

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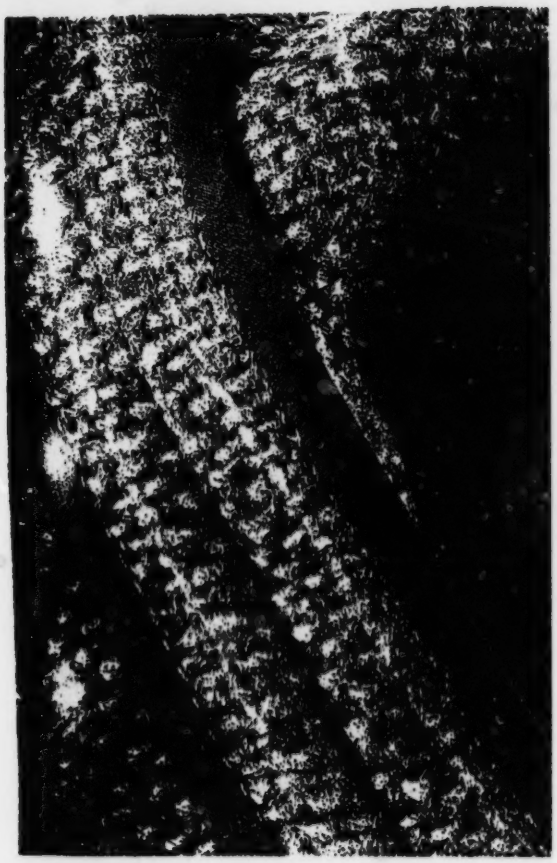
Bound Seam Finishes



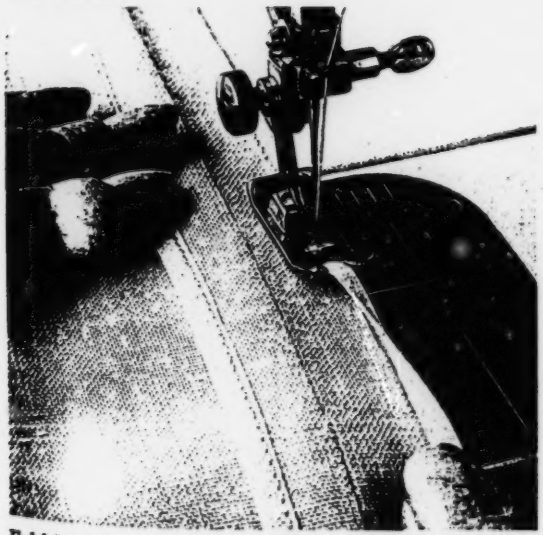
These finishes totally enclose the cut edge of seam allowances and prevent raveling. They also enhance the appearance of the inside of the garment. Bound seam finishes are a good choice for unlined jackets, especially those made of heavy fabrics or those which ravel easily.

The most commonly used bound finishes are the bias bound, tricot bound and Hong Kong finishes. Mediumweight fabrics such as chino, denim, linen, gabardine and flannel, and heavyweight fabrics such as wools, velvet, velveteen and corduroy can utilize any of the three. Begin each of these finishes by sewing a plain seam. Bound finishes can also be used on hem or facing edges.

Bias bound is the easiest bound finish. Use purchased double-fold bias tape, available in cotton, rayon or polyester, to match the fashion fabric.

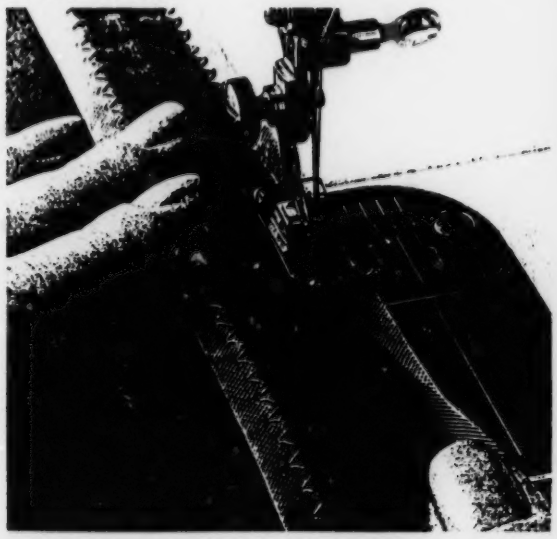
Tricot bound is an inconspicuous finish for delicate, sheer fabrics or bulky, napped fabrics. Purchase sheer bias tricot strips or cut ⅝" (1.5 cm) wide strips of nylon net or lightweight tricot. The nylon net must be cut on the bias; the tricot, on the crosswise grain for maximum stretch.

Bias Bound



Fold bias tape around cut edge of seam, with wider side of tape underneath. Stitch close to edge of inner fold, catching the wider fold edge underneath.

Tricot Bound



Fold sheer tricot strip in half lengthwise and encase cut edge of seam. Stretch strip slightly as you sew, and it will naturally fold over cut edge. Stitch with straight stitch or medium-width zigzag.

From "Singer: Sewing Step-by-Step" p.119

p-63

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Overlock Seams

Overlock machines sew narrow seams with thread-bound edges. As the machine stitches, the knives automatically trim standard ⅝" (1.5 cm) seam allowances to ⅛" to ⅜" (3 mm to 1 cm), depending on the stitch width selected. Overlock seams are pressed to one side. An exception is a flatlock seam, a decorative overlock seam stitched on the right side of a garment. The trimmed raw edges of the flatlocked seam lie underneath the stitching line.

You can sew a garment completely on an overlock machine or use a combination of overlock and conventional seams within a garment. In either case, be certain of fit before you sew. After overlocking, there is little seam allowance left for adjustments if the garment is too tight.

Overlock machines feed fabrics evenly without shifting the layers, so you can usually sew without pins, basting, or other time-consuming preparation. Simply hold the layers in position and sew. If seams have shaped or eased areas, use small snips or a marking pen on the raw edges to indicate where layers must be matched. Sew from one set of marks to the next, holding the layers together in front of the presser foot as you sew.

If it is necessary to secure the fabric layers more firmly, use basting tape or glue stick. Apply tape or glue stick to the outer edges of garment sections cut with standard ⅝" (1.5 cm) seam allowances. The taped or glued area will be trimmed off as you sew. Avoid using pins, because they will damage the overlock knives.

Overlock seams work well on a wide range of fabrics, but you may prefer the security of wider seam allowances on loose weaves and other fragile fabrics. You may also prefer a standard seam for a crisp finish on tailored garments. In these cases, stitch seams on a conventional machine. Also stitch a conventional seam to preserve full seam allowances for a zipper insertion.

From "Singer: Sewing Step-by Step" p.120

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Stretch Seams

Stretch fabrics for casual or action wear include jersey, stretch terry, stretch velour and other knits. Stretch woven fabrics include stretch denim, stretch poplin and stretch corduroy. For swimwear and leotards, Lycra® knits are available. Seams in these fabrics must stretch or "give" with the fabric. Some sewing machines have special knit stitches that incorporate stretch.

Test the seam or knit stitch on a scrap of fabric to determine its appropriateness to the weight and stretchiness of the fabric. Some of the special knit stitches are more difficult to rip than straight stitching, so be sure the garment fits before stitching. Because knits do not ravel, they usually do not require seam finishing.

Double-stitched seam gives an insurance row of stitching to a seam. Use this method if your machine does not zigzag.

Straight and zigzag seam combines a straight seam with the stretchiness of zigzag. This is a suitable finish for knits that tend to curl along the raw edges.

Narrow zigzag seam is used for knits that do not curl along edges. It is a fast, easy stretch seam.

Straight stretch stitch is formed by a forward/backward motion of reverse-action machines. It makes a strong, stretchy seam appropriate for stressed areas such as armholes.

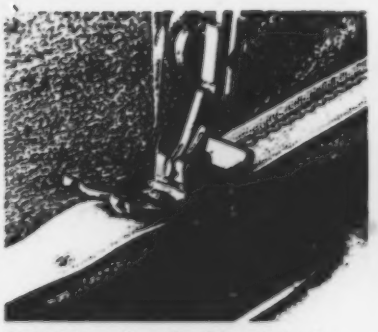
Straight with overedge stitch has a special pattern which combines a straight stretch stitch with diagonal stitching. It joins and finishes the seam in one step.

Elastic stretch stitch is an excellent choice for swimwear and leotards. The stitch combines a narrow and wide zigzag pattern.

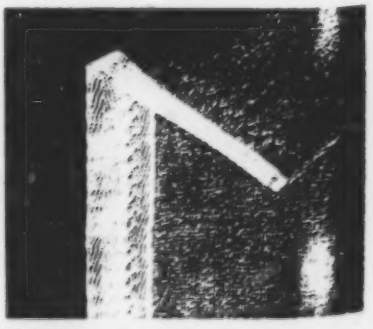
Taped seams are used in areas where you do not want stretch, such as shoulder seams.

How to Sew a Taped Seam

1) Pin fabric, right sides together, so that twill tape or seam binding is pinned over seamline. Position seam binding so it laps ⅜" (1 cm) into the seam allowance.



2) Stitch, using double-stitched, straight and zigzag, overedge or narrow zigzag seam. Press seam open or to one side, depending on selected seam.



3) Trim seam allowance close to stitching, taking care not to cut into seam binding.

From "Singer: Sewing Step-by-Step" p.116

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Dialogues:

Perfect Seams 完美的縫線

Garment Related Words: 有關制衣用字：

Uneven 不平均
Crooked 彎彎曲曲
Guidelines 標準線

Mrs. Wong: Siu-Ying, look what you did? These seamlines are unacceptable.
小英，看你做了些什麼？這些縫線是要不得的。

Siu-Ying: Let me see. I am sorry. It is a little bit uneven.
讓我看看，對不起，它是有一點不平均。

Mrs. Wong: It's all crooked. See how ugly after we press it open. You really need to use the guidelines to help you sew straight seams.
它全部是彎彎曲曲的，燙開之後多麼難看，你確是要用標準線來幫助你車直線。

From "NWLP Broadcast Lessons Book I p.28"

P-66

Dialogues:

Encased Seams 包骨

Garment Related Words: 有關制衣用字：
Encased Seams 包骨縫線
French Seam 法國式包骨縫線

Siu-Ying: I like this kind of encased seams.
我喜歡這一種包骨縫線。

Mei-Ling: I don't. It's so troublesome.
我不，它是太麻煩。

Siu-Ying: They are good. I sew French seams for all my children's clothes.
它們是很好的，我車給孩子的衣服都是用法國式的包骨縫線。

Mei-Ling: It's good for your children but not good for my purse. I made about $10.00 this morning.
它對你的孩子是好的，但對我的錢包不好。整個早上我只是賺了十元。

From "NWLP Broadcast Lessons Book I p.29"

P-67

Dialogues:

The Correct Hemming 正確的衫或裙腳

Garment Related Words: 有關制衣用字：
Topstitched Hem 壓式挑腳
Blindstitched Hem 暗線式挑腳

Mrs. Wong: Lily, I almost forget to tell you not to follow the sample's hemming.
莉莉，我差點忘記了告訴你不要跟樣本的挑腳。

Lily: Let me see. The sample use topstitched hem. What kind of hemming you want me to do.
讓我看看,這樣本是用壓式挑腳,你要我用那種挑腳呢？

Mrs. Wong: They want to change it to blindstitched hem because the edges are slightly curved.
他們要改爲暗式的挑腳，因爲布邊有點彎的。

From "NWLP Broadcast Lessons Book I p.38"

P-68

Dialogues:

Bound Edges 包邊

Garment Related Words: 有關制衣用字：

Delicate 柔軟的
Tricot 斜紋毛織物
Nylon net 尼龍網

Siu-Ying: Mrs. Wong, can I change to work in the bound edges section?
黃太太，我可以改變工作部門，做包邊嗎？

Mrs. Wong: I don't think so. Bound seams finishes are not as easy as you think. They sometimes work with delicate fabrics. You have to know how to handle tapes like tricot stripes and nylon net. Actually, you need to work on your sewing techniques before you can make more money.
我相信不可以。車包邊縫線不是你想像中那麼容易，他們有時要車柔軟的布料。你要知道如何控制包邊料子如斜紋毛織帶和尼龍網之類。事實上，你要做好你的縫紉技巧才可以多賺錢。

From "NWLP Broadcast Lessons Book I p.43"

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Test for Students:

ESL Level

True or False?

___ 1. A seam is the basic element in garment construction.

___ 2. A well-made garment does not need perfect seams.

___ 3. Seams placed in unusual locations add interest to a garment.

___ 4. Puckered, crooked, or uneven seams not only spoil the look but also spoil the fit of a garment.

___ 5. In addition to preventing raveling, seam finish can make allowances more durable.

Basic Skills Level

True or False?

___ 1. Perfect seams are necessary because they are the most obvious sign of a well-made garment.

___ 2. French seam is a kind of encased seams for light weight fabrics.

___ 3. Bound seam finishes are good for heavy fabrics that ravel easily.

___ 4. Usually very little allowance is left for adjustment after overlocking.

___ 5. Action wear fabrics, such as jersey and terry, should always finish with stretch seams.

Unit 6 Names of Different Types of Garments & Parts of a Garment

Objectives: To be able to name different basic types of garments and different parts of a garment as specified in the handouts.

Suggested Activities:

ESL Level

1. Tell your partner what kind of garments you are wearing today.
2. Name the different parts of your clothes.
3. Collect samples of different types of garments and bring them back to the class next week.

Basic Skills Level

1. Same as the ESL level.
2. In a small group, design a dress with a variety of designs for the different parts of it. Specify using what types of seams for each part and explain why you use that type of seam.

Reading Materials:

Men's and Women's Clothing

blazer

jacket

shirt

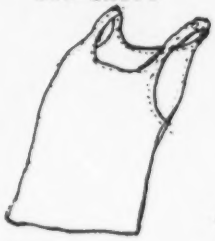
tee-shirt

vest

jeans

shorts

underpants



tank top

pajamas

pants (slacks)

dress

blouse

skirt

nightgown

bra
(brassiere)

panties

stockings

pantyhose

evening
dress

suit

bathrobe

socks

coat

slip

tie

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貳、女裝設計

一、衣著之分類

類別	中文名稱	英文名稱	名稱解釋
大衣類		**Coat**	
	晚禮服大衣	Evening Coat	著於晚禮服外之大衣
	長大衣	Long Coat	著於普通服裝外之長大衣
	束腰帶大衣	Tunic Coat	如古羅馬人般束腰帶的大衣
	夏季薄大衣	Summer Coat	於夏季穿著的大衣
	毛皮大衣	Fur Coat	毛皮做成的大衣
	短大衣	Top Coat Topper	短至腰際的大衣
套裝類		**Suit**	
	兩件頭套裝	Separates	上下身分開可自由組合的套裝
	日常套裝	Afternoon Suit	
	酒會套裝	Cocktail Suit	正式場合穿的禮服套裝
	西裝式套裝	Tailored Suit	如男士西裝的女套裝
	夏季薄套裝	Summer Suit	夏季穿著用料輕薄式樣簡潔的套裝
	三件頭套裝	Ensemble	同料、包布縫作的上衣、裙子、外套
	水手套裝	Sailor Suit	
洋裝類		**Dress**	
	洋裝	Dress	
	一件頭套裝	One-Piece Dress	
	二件頭套裝	Two-Piece Dress	
	三件頭套裝	Three-Piece Dress	
	便裝	Casual Dress	
	洋裝大衣	Coat Dress	裏襯自腰曲下的洋裝式樣面大衣的洋裝
	布袋裝	Sack Dress	
	家常服	Home Dress	
	孕婦裝	Maternity Dress	
上裝類		**Blouse**	
	襯衫	Shirt	由男襯衫演變而來的女襯衫
	上衣	Over Blouse	穿著時套放在裡面的上衣
		Under blouse	穿著時罩放在裡面的上衣

類別	中文名稱	英文名稱	名稱解釋
	背心	Gilet	腰線以上的短背心
裙子類		**Skirt**	
	窄裙	Tight Skirt	兩片窄式裙
	傘裙	Flared Skirt	張開如傘牛花的裙子
	半圓裙	Seme-Flared Skirt	180°度圓裙
	圓裙	Circular Skirt Full Flared Skirt	360°度圓裙 大波浪裙
	百摺裙	Pleated Skirt	整個裙身打摺
	活摺裙	Tucked Skirt	打活摺的裙形
	腰摺裙	Gathered Skirt	僅在腰部打摺的裙子
	背心裙	Jumper Skirt	無袖的衣連裙背心
	背帶裙	Suspender Skirt	肩上有吊帶的裙子
	兩片裙	Over Skirt	
	短裙	Short Skirt	
	長裙	Long Skirt	
	分叉裙	Divided Skirt	
	接片裙	Gored Skirt	下襬裁成數片錐形再縫合的
長褲		**Slacks(Trouser)**	
	喇叭褲	Bell Bottom Slack	褲腳管成喇叭狀張開
	緊身褲	Body Fitting Slack	
禮服類			
	晚禮服	Evening Dress	
	酒會禮服	Cocktail Dress	
	日禮服	Afternoon Dress	
	結婚禮服	Wedding Dress	
內衣類		**Under Wear**	
	睡衣	Negligee	
	蕾絲內衣	Lingerie	
	襯衣	Slip	
	緊身衣	Camisol	
	襯裙	Petticoat	
	襯褲	Drawers	
	緊身衣	Foundation	上下連身以維持體型美的緊衣
	胸罩	Brassiere	
	吊襪帶	Garter Belt	
	胸衣	Corset	到腰部的胸衣
	束腰	Gudle	

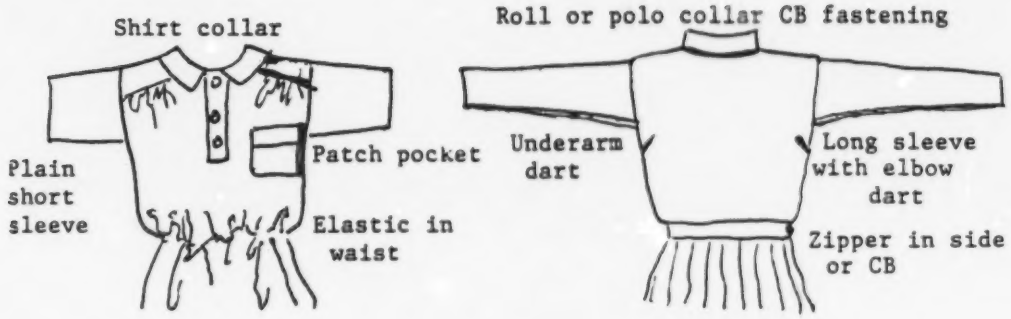
Names to Be Remembered:

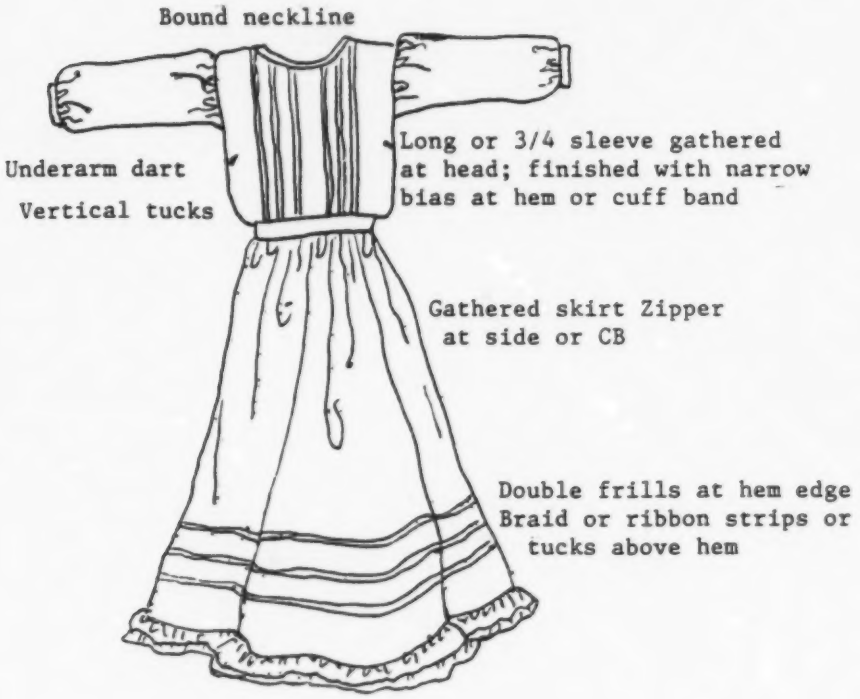
Coat, Suit, Dress, Blouse, Skirt, Slacks (Trousers, Pants), Evening dress, Underwear

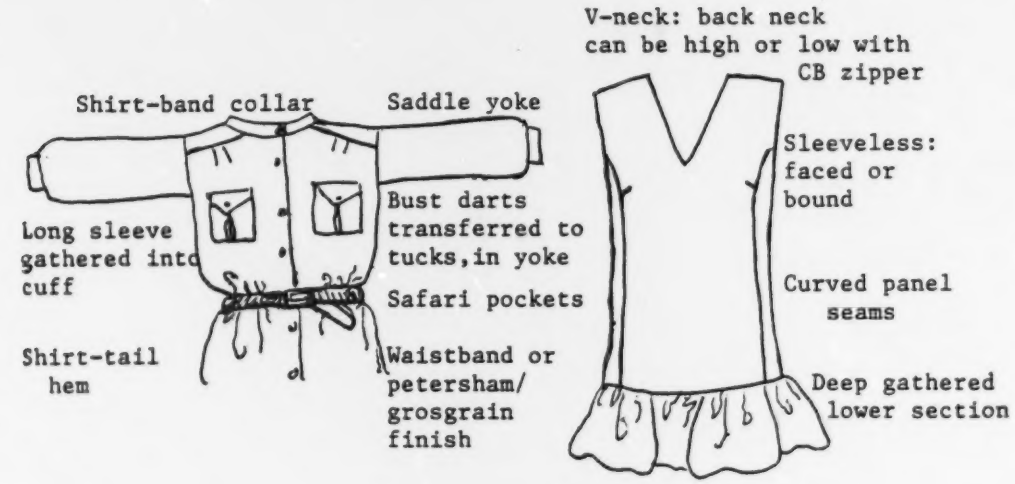
From "Dictionary of Dressing & Personal Adornment" p.403 & p.404

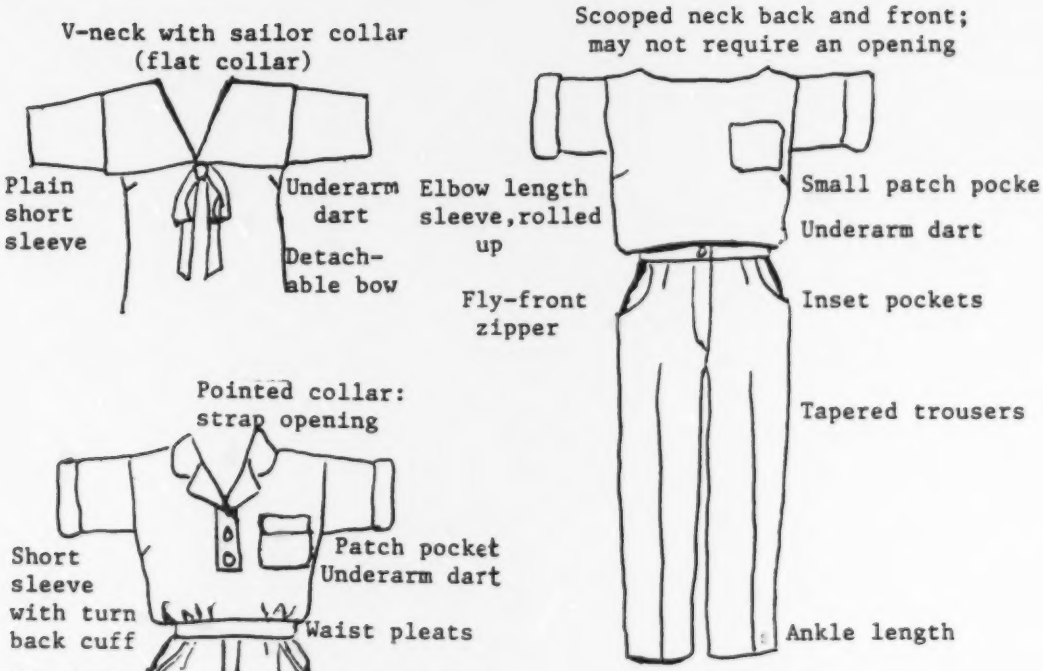
Names to Be Remembered:

Collar, Sleeve, Cuff, Neckline, Waistband, Front dart, Pleat, Fly-front zipper, Gathered skirt, Inset pocket, Seam pocket, Patch pocket, Ankle




Bound neckline
Underarm dart
Vertical tucks
Long or 3/4 sleeve gathered at head; finished with narrow bias at hem or cuff band
Gathered skirt Zipper at side or CB
Double frills at hem edge
Braid or ribbon strips or tucks above hem


Shirt-band collar
Saddle yoke
Long sleeve gathered into cuff
Bust darts transferred to tucks, in yoke
Safari pockets
Shirt-tail hem
Waistband or petersham/ grosgrain finish
V-neck: back neck can be high or low with CB zipper
Sleeveless: faced or bound
Curved panel seams
Deep gathered lower section


V-neck with sailor collar (flat collar)
Plain short sleeve
Underarm dart
Detach-able bow
Scooped neck back and front; may not require an opening
Elbow length sleeve, rolled up
Small patch pocke
Underarm dart
Fly-front zipper
Inset pockets
Tapered trousers
Pointed collar: strap opening
Short sleeve with turn back cuff
Patch pocket
Underarm dart
Waist pleats
Fly-front zipper
Inset pocket
Bermuda shorts
Cuffs or turn-ups
Ankle length

Dialogues:

Decision making 做決定

Garment Related Words: 有關制衣用字:

Scratch 快速素描畫
Circular cape 披肩袖
Puff Sleeve 泡泡袖

Mr. Smith: May, come to look at these scratches.
美，過來看看這些快速素描圖。

May: Beautiful. I wish I could draw like that.
很美的，我希望我能夠劃得這麼好。

Mr. Smith: Which dress would you prefer? The one with puff sleeve or the one with circular cape?
那一件裙你比較喜歡？這條泡泡袖的還是那件披肩袖的？

May: Well, the one with circular cape looks like a party dress. It's kind of fancy. The one with puff sleeve may be good for younger people. I don't really know which one is better.
這件披肩袖看來似是去宴會穿的，它好像很有美感。這條泡泡袖的較適合年輕人穿，我不知道那件比較好。

Mr. Smith: If you can only pick one. Which one will you pick?
假如你祇可以選一件，你挑那一件？

May: I will pick the circular cape.
我會挑披肩袖的那一件。

From "NWLP Broadcast Lessons Book II p.32"

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Dialogues:

Gathers 碎褶

Garment Related Words: 有關制衣用字：

Gathers 碎褶
Pattern 紙樣
Waistlines 腰圍

Siu-Ying: I like this small print dress. It looks so pretty with these gathers at waistlines.
我喜歡這件碎花裙， 腰間的小碎褶令它看起來很美麗。

Mei-Ling: Yes. I like it too. May be I should get a pattern; so I can sew one for my daughter.
對，我亦喜歡它。我應該拿一個紙樣，那麼我便可以縫一件給我的女兒。

Siu-Ying: If you get a pattern, can I make a copy?
假如你拿到紙樣，我可以抄寫嗎？

Mei-Ling: Of course. I will ask Mrs. Wong later.
當然，我會遲一點問黃太太。

Dialogues:

Gathering with Elastic 橡筋碎褶

Garment Related Words: 有關制衣用字：
Elastic Tape 彈力或橡筋帶
Elastic Thread 彈力或橡筋線

Miss Young: Mrs. Wong, could you come over for a minute?
黃太太，你可以過來一分鐘嗎？

Mrs. Wong: Anything wrong?
有什麼不妥？

Miss Young: Not really. I just want to make sure if it is the way I should do. Look, in this sample, they use elastic thread for the sleeve gathering and use elastic tape for the waistline.
沒有，我只是要弄清楚是不是這樣做的。看在這樣本他們用橡筋線做袖的碎褶，用橡筋帶來做腰圍的。

Mrs. Wong: I didn't notice that. But I will call the office to make sure.
我沒有注意這一點，但是我會打電話到公司處弄清礎。

From "NWLP Broadcast Lessons Book I p.39"

Test for Students:

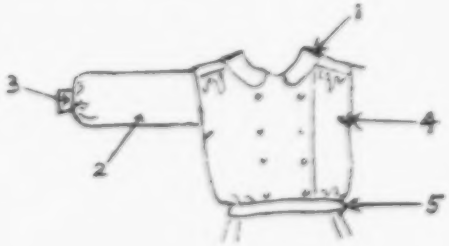
ESL Level

A. Name the following garments:

1._____ 2._____ 3._____ 4._____ 5._____

Basic Skills Level

A. Name five parts of a garment:



1._____ 2._____

3._____ 4._____

5._____

B. Match the words with the appropriate explanations on the right.

	A		B
1.	suit	___ a.	a sleeveless garment that a man wears under the suit
2.	nightgown	___ b.	that men and women wear right after a bath
3.	coat	___ c.	that a woman wears for job interviews
4.	vest	___ d.	that men and women wear in very cold weather
5.	bathrobe	___ e.	that a woman wears when she goes to bed

Unit 7 Equipments & Terms Used by Pressers

Objectives:

1. To know the job description of a presser
2. To know what equipments a presser uses

Suggested Activities:

ESL Level

1. Describe what a presser does.
2. Name the equipments a presser uses.

Basic Skills Level

1. Same as ESL level.
2. Discuss what types of problems a presser would usually have and how to solve them.
3. Discuss how to press different parts of a garment and what types of pressing tools are used to accomplish that.

Reading Materials:

Molding & Pressing 整燙

1.	Electrical iron	電熨斗
2.	Steam-electrical iron	蒸氣熨斗
3.	Collar-cuff-flap former	燙領袖口機
4.	Die pressing m/c	壓翻領袖口機
5.	Collar turner	翻領器
6.	Side & back press	壓板燙 (腰線,後中線)
7.	Side seam press	壓板燙 (脇線)
8.	Form pressing m/c	立體燙
9.	Tuck m/c (pleating m/c)	壓褶機
10.	Steam chamber	蒸氣定型箱
11.	Oven	烘箱
12.	Boiler	鍋爐
13.	Steam pipe	蒸氣管
14.	Cleaning gum	噴槍

From "Garment Terms Handbook" p.181

p-81

Pressing Tools

Pressing as you sew is one important procedure that is often neglected. It may seem like a needless interruption, but pressing at each stage of construction is the secret to a perfectly finished garment.

If you need help getting into the pressing habit, locate your pressing equipment near your sewing area. It also helps to press in batches. Do this by stitching as much as possible at the machine. Then press all the stitched areas at one time.

Pressing does not mean ironing. In ironing, you glide the iron over the fabric. In pressing, you move the iron very little while it is in contact with the fabric. Use minimum pressure on the iron, and press in the direction of the fabric grain. Lift the iron to move to another section.

Your pattern directions usually tell when to press, but the general rule is: Press each stitched seam before crossing with another. Press on the wrong side to prevent iron shine, and protect the iron's soleplate by removing pins before pressing.

1) **Steam/spray iron** should have a wide temperature range to accommodate all fabrics. Buy a dependable, name-brand iron. An iron that steams and sprays at any setting, not just the higher heat settings, is helpful for synthetic fabrics.

2) **Tailor's ham or pressing mitt** is used when pressing shaped areas such as curved seams, darts, collars or sleeve caps. The ham **(2a)** is a firmly-packed cushion with rounded curves. One side is cotton; the other side is covered with wool to retain more steam. The mitt **(2b)** is similar to the ham but is especially handy for small, hard-to-reach areas. It fits over the hand or a sleeve board.

3) **Press cloth** helps prevent iron shine and is always used when applying fusible interfacing. The transparent variety allows you to see if the fabric is smooth and the interfacing properly aligned.

4) **Sleeve board** looks like two small ironing boards attached one on top of the other. It is used when pressing seams and details of small or narrow areas such as sleeves, pants legs or necklines.

5) **Seam roll** is a firmly-packed cylindrical cushion for pressing seams. The bulk of the fabric falls to the sides and never touches the iron, preventing the seam from making an imprint on the right side of the fabric.

6) **Point presser/clapper** is made of hardwood and used for pressing seams open in corners and points. The clapper flattens seams by holding steam and heat in the fabric. This tool is used in tailoring to achieve a flat finish and sharp edges on hard-surfaced fabrics.

From "Singer: Sewing Step-by-Step" p.29

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Dialogues:

Introducing Someone to Others 介紹他人認識

Garment Related Words: 有關制衣用字：
Forelady 女管工
Presser 燙衣工人

Mei-Ling's husband comes to pick her up from work, and she introduces her husband to the forelady Mrs. Wong.
美玲的丈夫來接她下班。她介紹她的丈夫認識女管工黃太太。

Mei-Ling: Mrs. Wong, I'd like to introduce you to my husband, Dai Ming.
黃太太，讓我介紹你認識我的丈夫大明。

Mrs. Wong: Nice to meet you.
很高興認識你。

Mei-Ling: This is Mrs. Wong, the forelady.
這是我們的女管工黃太太。

Dai-Ming: Nice to meet you.
很高興認識你。

Mrs. Wong: Mei-Ling told me that you are a very experienced presser.
美玲告訴我你是一位非有經驗的燙衣工人。

Dai-Ming: Thank you. I have been working as a presser for more than ten years.
多謝你。我做了燙衣這一行已經有超過了十年的時間了。

From "NWLP Broadcast Lessons Book I p.2"

P-83

Dialogues:

Difficult Task 困難的工作

Garment Related Words: 有關制衣用字：

Press 燙衣
Material 料子
Wrinkle 皺紋

Mrs. Wong wants the pressers to get the job done faster, but the pressers are complaining about the garment material.
黃太太希望燙衣工人能夠快點將衣服燙好，但燙衣工人抱怨衣服的料子。

Mrs. Wong: Hurry up you guys. We have to get this lot done by tonight.
請你們快點。我們要將這批衣服今晚做好。

Dai-Ming: I wish I could work faster but this material is very hard to press.
我希望能夠快點，但這些料子很難燙。

Mrs. Wong: Why? It is almost the same as the last lot.
爲什麼？它不是跟上一批差不多。

Dai-Ming: No, this material gets wrinkle easier.
不是，這些料很容易起皺紋。

From "NWLP Broadcast Lessons Book I p.16"

P-84

Test for Students:

ESL Level

Name four equipments that a presser uses:

1. _____
2. _____
3. _____
4. _____

Basic Skills Level

Fill in the blanks with the following words:

procedure, move, glide, wrong, near, perfectly

1. Pressing as you sew is one important _____ that is often neglected.
2. Pressing at each stage of construction is the secret to a _____ finished garment.
3. If you need help getting into the pressing habit, locate your pressing equipment _____ your sewing area.
4. Pressing does not mean ironing. In ironing, you _____ the iron over the fabric. In pressing, you _____ the iron very little while it is in contact with the fabric.
5. When pressing, one of the general rules is to press on the _____ side to prevent iron shine.

Unit 8 Colors, Shading and Fashion

Objectives:

1. To be able to name all basic colors
2. To know shading problems and fashion

Suggestive Activities:

ESL Level

1. Bring in pictures of different colors.
2. Tell the class what is your favorite color and explain why you like it.

Basic Skills Level

1. Same as ESL level.
2. Discuss all possible causes for shading problems and how to avoid them.
3. Bring in pictures of different types of seasonal clothing. Tell the class what is in fashion now and what will be the fashion for the coming season. You have to point out types of collars, sleeves, pockets, etc.

Reading Materials:

Basic Color Names:

red	orange	yellow	green
blue	purple	black	white
brown	pink	silver	gold
grey			

Words Related to Shading:

Shade	Shade standard
Shaded parts	Shade ticket
Shade marking	Shading
Shade number	Shade official

Terms Related to Fashions:

Old fashion	New fashion
Popular style	Out of style
Not up-to-date	Just missing it
The very latest fashions	up-dated collection
Special design	

Seasonal Clothing

With Your Partner

Practice asking and answering these questions with your teacher. Then ask your partner the questions. Finally, present your interview to the class.

1. **What do you wear in cold weather?**
2. **What do you wear when it rains?**
3. **What do you wear in hot weather?**
4. **Do people in your country wear any of this seasonal clothing? Do they have other special clothing? Tell about it.**

Dialogues:

Color Problem 顏色問題

Garment Related Words: 有關制衣用字：

Shading 色澤

Pocket 袋

Mei-Ling: Mrs. Wong, please come over! The color of this pocket does not match the color of the dress.

黃太太，請過來，這個袋的顏色跟裙的顏色不配合。

Mrs.Wong: What's wrong? Is it shading problem?

有什麼錯？是不是色澤問題。

Mei-Ling: Yes. The color of the pocket seems to be darker.

是，袋的顏色似乎暗一點？

Mrs.Wong: Don't sew it. Let me see and check other pockets.

不要縫它，讓我查看其他的袋。

From "NWLP Broadcast Lessons Book I p.21"

Dialogues:

Shading Problem 色澤問題

Garment Related Words: 有關制衣用字：

Shade Marking 色澤記號

Sort 分選

Mrs. Wong: Mr. Li, when you sort the parts, please make sure to match all the shade markings. Some pocket shades do not match the garments.
李先生，當你分選衣的部分時，請注意對合所有的色澤記號，有些袋的色澤和衣服不配合。

Mr. Li: What should I do now? I think that I have been following its markings.
我現在要怎樣做呢？我相信我是跟著所有的記號。

Mrs. Wong: You have to check those pockets again. Make sure they match the garments.
你要再查看那些袋。弄清楚他們配合衣服。

From "NWLP Broadcast Lessons Book I p.22"

P-90

Dialogues:

Shading Problems 色澤問題

Garment Related Words: 有關制衣用字：

Shade Standard 色樣

Fusible interlining 熱熔膠內裡紗布

Dai-Ming: Mrs. Wong, the shade of the cuff looks darker than the sleeve after I pressed them.

黃太太，這袖口的色澤在燙過之後比衫袖暗了一點。

Mrs. Wong: The fusible interlining in the cuff might affect the look. Let it cool for a while and check it against the shade standard.

那熱熔膠內裡紗布可能影響袖口的看法。讓它涼下來再對一對色樣。

Dai-Ming: Okay.

好的。

From "NWLP Broadcast Lessons Book I p.23"

P-91

Dialogues:

Color Crash 顏色衝突

Garment Related Words: 有關制衣用字：

Green 綠色

Purple 紫色

Siu-Ying: I don't think any one would buy this dress.
我想没有人會買這條裙。

Mei-Ling: Why?
爲什麼？

Siu-Ying: Look at the colors. It doesn't match at all.
看這顏色，它一點也不配合。

Mei-Ling: Americans like bright colors.
美國人喜歡鮮艷的顏色。

Siu-Ying: But green and purple do not match.
但是綠色和紫色不配稱。

From "NWLP Broadcast Lessons Book I p.24"

Test for Students:

ESL Level

Choose the correct answer:

1. It is so hot that many girls wear _____.
   a. rubbers b. scarf c. tank top d. swim trunks

2. My son will wear this _____ to his job interview.
   a. slacks b. suit c.bathrobe d. tee-shirt

3. Last Sunday we went to swim at the beach, but I forgot to bring my _____.
   a. cutoffs b. vest c. slicker d. bathing suit

4. It is very warm to wear a _____ in winter.
   a. parka b. shorts c. shirt d. belt

Basic Skills Level

Choose the correct answer:

1. Can you believe this? I forgot to bring my _____ to my ski trip.
   a. dress b. cutoffs c. ski jacket d. blazer

2. You should wear this _____ to your graduation party.
   a. evening dress b. nightgown c. sweatshirt d. slacks

3. It is not that cold. You don't have to wear _____.
   a. tee-shirt b. pants c. shorts d. long underwear

4. He cut his _____ and changed it into shorts.
   a. jackets b. blazer c. trousers d. tee-shirt

Unit 9 Different Types of Fabric

Objective: To identify basic types of fabric

Suggested Activities:

ESL Level

1. Ask your partner what type of fabric his/her clothes are made of.
2. Collect samples of different types of fabric and bring them back to class next week.

Basic Skills Level

1. Same as ESL level.
2. Identify what kind of fabric it is by touching it.
3. Explain what type of fabric usually used for what types of garments.
4. Explain what types of seams are usually used for what types of fabric.

Reading Materials:

Fabric Materials

Seven types of fabric:

1.	Sheer to lightweight	-	Chiffon, fine lace, gauze
2.	Lightweight	-	Silk, broadcloth, muslin
3.	Lightweight to mediumweight knits	-	Cotton knits, polyester knits, jersey knits, stretch terry
4.	Mediumweight	-	Cotton, wool flannel, rayon, linen, poplin, denim, satin, double knit, velvet
5.	Mediumweight/Suiting weight	-	Wool blends, tweeds, heavy poplin, heavy denim, quilted fabric
6.	Mediumweight to heavyweight	-	Wool, heavy wool, fake fur, upholstery fabric, sail cloth
7.	No grain (nonwoven)	-	Leather, suede, buckskin, plastic, felt

WASHING INSTRUCTIONS

	Hand Wash Cold. * sweater May be Dry Cleaned. Do Not Twist or Wring. Reshape. Dry Flat or Dry Clean.
	Machine Wash Cool. * shirt Gentle Cycle. Tumble Dry. Remove Promptly. Press on Wrong Side with Warm Iron.
	Hand Wash Separately. * skirt Line Dry. Use Warm Iron. Do not Use Bleach. Do not Dry Clean.
	100% Cotton. * white shirt Machine Wash. Hot Water. Tumble Dry. Press with Hot Iron.
	69% Cotton. * blue blouse 31% Polyester. Machine Wash Warm. Tumble Dry. Remove Immediately. Cool Iron Touchup.

1. Should the sweater be hung on the clothesline to dry?
   Is it safe to wash it in the washing machine?
   What warnings are given?

2. Should this shirt be washed in hot water?
   Is it safe to dry it in a dryer?
   How should it be ironed?

3. Should this skirt be washed with other clothes?
   Will bleach damage the fabric?
   How should it be dried?

4. Will this shirt shrink?
   Is it safe to wash it in hot water?
   How should it be ironed?

5. Must this garment be washed by hand?
   Can a hot iron be used to press it?
   Why should it be removed from the dryer immediately?

From "English for Adult Competency" Book I & II

p-96

Fabric Essentials

All fabrics are based on two kinds of fibers: *natural* or *man-made*. Natural fibers are those derived from plants or animals: cotton, wool, silk and linen. Man-made fibers are produced by chemical processes. They include polyester, nylon, acetate, spandex and many others.

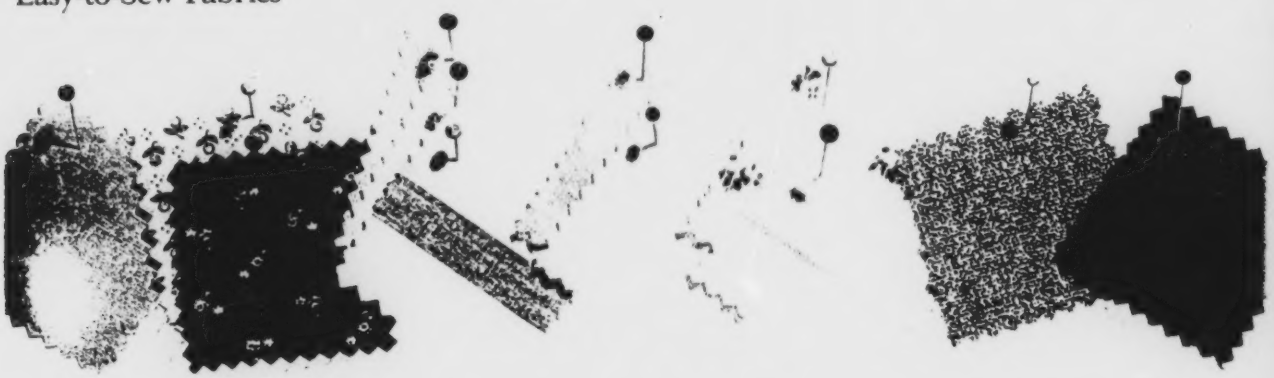
Combining natural and man-made fibers produces *blends* which give you the best qualities of several fibers. For example, the strength of nylon may be added to the warmth of wool, the easy care of polyester to the comfort of cotton.

There is an almost endless variety of blends available, and each one behaves differently. Check the fiber content on the bolt end for the kinds and quantities of fibers used. Care instructions are also listed. Examine the *hand* of the fabric — how it feels, how it drapes, whether it crushes easily or ravels, whether it stretches. Drape the fabric over your hand or arm to determine if it is as soft or crisp, heavy or light, as you need for a particular project.

Fabrics are also classified by *fabrication*, meaning how they are made. All fabrics are either *woven*, *knit* or *nonwoven*. The most common woven is the plain weave construction. This is found in fabrics like muslins, poplin and taffeta. Denim and gabardine are diagonal weaves. Cotton sateen is a satin weave. Knits also have several classifications. Jersey is an example of a plain knit. Sweater knits can be made by the purl, patterned or raschel knit processes. Felt is an example of a nonwoven fabric.

Selecting the right fabric for your sewing project takes a little practice. Refer to the back of the pattern envelope for suggestions, and learn to feel the hand of fabric. Quality fabric doesn't have to be expensive. Choose well-made fabric that will wear well and stay looking good.

Easy-to-Sew Fabrics



Poplin Cotton broadcloth Shirtings Linen-likes Firm knits Firm wool Denim

There are many fabrics that are easy and quick to sew. These fabrics are generally plain weave or firm knit, of medium weight. Most do not require complicated seam finishes or special handling, since they ravel little or not at all.

Small prints, overall prints and narrow stripes are easy to sew because they do not require matching at the seams. Prints, especially if they are dark, can hide stitching imperfections.

Plain weave fabrics like poplin or cotton broadcloth are always good choices. Stable or moderate-stretch knits do not need seam finishing, and their stretchability makes fitting easier. Natural fiber fabrics, such as cottons and lightweight wools, are easy to sew because stitching easily blends into these fabrics.

For more examples of easy-to-sew fabrics, consult the suggested fabrics that are listed on the backs of easy-to-sew patterns.

From "Singer: Sewing Step-by-Step" p.49

p-97

Fabrics, Fibers, and Pattern Styles

I. FABRICS AND FIBERS

Class discussion on natural vs. synthetic fibers.

A. Discuss the general meaning of "natural" and "synthetic".

B. Ask students for examples of fibers and list on board. Where do the fibers come from? Some examples:

Natural		Synthetic	
. cotton	- from cotton plant	. rayon	- from processed wood pulp and other plant product
. linen	- from flax plant	. nylon	- from ingredients
. silk	- from silkworm	. polyester	- derived from petroleum
. wool	- from sheep		
. cashmere	- from goats		
. angora	- from rabbits and goats (mohair)		

C. Ask students to look at their clothing labels at home and bring in names of fabrics next time. (This can also be done in class based on labels of what they are wearing).

Many fabrics are a "blend" of natural and synthetic. What does blend mean? What is blend? (noun, verb) What are some common fabric blends?

D. You can refer to the attached "Fabric Directory" for further information on other fabrics.

II. FABRIC PATTERNS

Many hands-on activities were developed last year regarding fabric patterns and types of fabrics. Teachers developed a fabric bag, based on scraps of fabrics the class brought in from their homes and shops. Some teachers then cut squares and stapled them on paper and had students practice identifying different types of fabric and patterns.
There is also a xerox with the fabric directory which shows some patterns.

From "ILGWU Worker - Family Education Program"

Dialogues:

Sheer Fabrics 薄紗布料

Garment Related Words: 有關制衣用字

Sheer 薄紗布

Chiffon 雪紡

Mei-Ling: Siu-Ying, it's going to be your day.
小英，今天是你的日子。

Siu-Ying: Why?
爲什麼？

Mei-Ling: We will sew French seams and you like it.
我們將要縫法國式包骨，你喜歡的。

Siu-Ying: How do you know?
你怎麼知道的呢？

Mei-Ling: Look at that chiffon dress sample hanging over there.
看掛在那邊的雪紡裙樣本。

Siu-Ying: Oh! I hate to sew sheer fabrics.
噢！我討厭車薄紗布料。

From "NWLP Broadcast Lessons Book I p.31"

Dialogues:

Easy-to-Sew Fabrics 容易縫的布料

Garment Related Words: 有關制衣用字：
Cotton Broadcloth 闊棉布
Ravel 散邊

Siu-Ying: Sewing chiffon makes me tired very easily. It is so thin and ravels a lot.
車雪紡令到我很容易疲倦，它是太薄，又經常散邊。

Mei-Ling: That's why we have to sew French seams.
因爲這樣我們才要縫法國式的包邊。

Siu-Ying: I like to sew fabrics like cotton broadcloth.
我喜歡縫闊棉布。

Mei-Ling: Of course. They are easy to sew and can hide imperfect stitches.
當然啦！它們容易縫，也可以蓋著不好的針步。

From "NWLP Broadcast Lessons Book I p.33"

P-100

Dialogues:

Medium Weight Fabrics 中量的布料

Garment Related Words: 有關制衣用字：

Small Prints 小碎花

Plain Weave Fabric 平邊針織布

Siu-Ying: Mei-Ling, you have not said a word the whole morning.
美玲，你整個早上都沒有說一句話。

Mei-Ling: Don't talk to me. I have to work. I love to sew this kind of small prints.
不要跟我談話，我要工作，我喜歡縫這一類的小碎花布。

Siu-Ying: Me too. I also like to sew plain weave fabrics. You don't have to match anything at the seams.
我亦是。我同時也喜歡縫平邊針織布。你不需要對花或對間條。

Mei-Ling: Then, hurry up and make some money.
那麼快點做賺多些錢。

From "NWLP Broadcast Lessons Book I p.34"

P-101

Test for Students:

ESL Level

Read the washing instructions and answer questions:

Machine Wash Cool. Gentle Cycle, Tumble Dry, Remove Promptly. Press on Wrong Side with Warm Iron.	Shirt

1. Should this shirt be washed in hot water?

2. Is it safe to dry it in a dryer?

3. How should it be ironed?

Basic Skills Level

Choose the correct answer:

1. Which one is fabric?
   a. plastic bag b. cowhide c. cloth d. paper

2. Which one is natural fiber?
   a. nylon b. acetate c. cotton d. polyester

3. _____ is produced by chemical processes.
   a. wool b. polyester c. silk d. linen

4. We examine the hand of the fabric to see _____.
   a. how it looks b. how it weighs
   c. how it feels d. how it smells

5. You drape a fabric over your _____ to see if it is soft.
   a. nose b. eye c. mouth d. hand

Unit 10 Measurement, Calculation & Size

Objectives:

1. To know the standard places for measurement
2. To be able to make a basic measurement

Suggested Activities:

ESL Level

1. Name the standard places for measurement.
2. Measure a classmate and write down the result.

Basic Skills Level

1. Same as ESL level.
2. Looking at a picture, make a measurement according to that specific style.
3. Measure different types of body figures and point out where to certain allowance.

Reading Materials:

Standard Places for Measurement:

bust	bustline	waist	waistline
armhole	hips	wristline	shoulder length

Words Related to How a Garment Fits

short	long	tight	loose

Apparel Size Categories:

Children's Wear (infant and toddler)

Boy's, Young Men	Men's Wear
Teen (Young Junior)	Junior Petite
Junior	Miss Petite
Miss	Half-size
Woman	Maternity

Practice the following dialogues and then present your own dialogue:

(In a department store, a salesperson is talking to a customer).

Salesperson:	How does this dress fit?
Customer:	It's too tight.
Salesperson:	Do you want to try on another one?
Customer:	Yes, please.
Salesperson:	Okay. Here. I think this size will fit you better.
Customer:	Thank you very much.

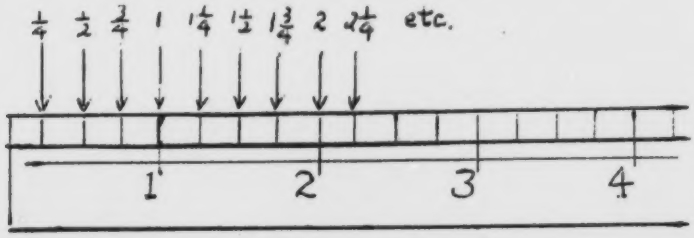
Units of Measure and Their Relationship to Each Other

Name	Plural	Symbol	Abbreviations
inch	inches		in.
foot	feet		ft.
yard	yards		yd.
mile	miles		mi.

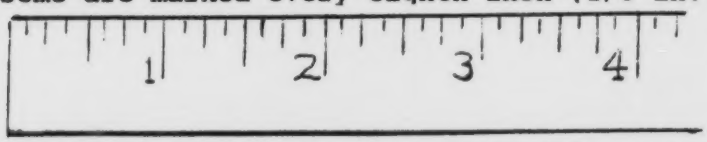
Measurement Exercises:

1. How many inches are there in a foot?
2. How many feet is a yard equal to?
3. How do we convert inches to feet?
4. How many inches does a standard tape measure have?
5. Which is longer? Circle the larger measurement in each of the following pairs. (Remember: one foot = 1'= 12")
   a. 1/8" or 1/4" b. 3/8" or 1/2"
   c. 3/4" or 7/8" d. 1/2" or 5/8"
   e. 11" or 1' f. 30" or 1 yard
   g. 25" or 2'

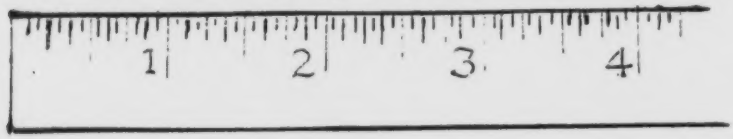
-- A few rulers are marked every quarter inch (1/4 in.):



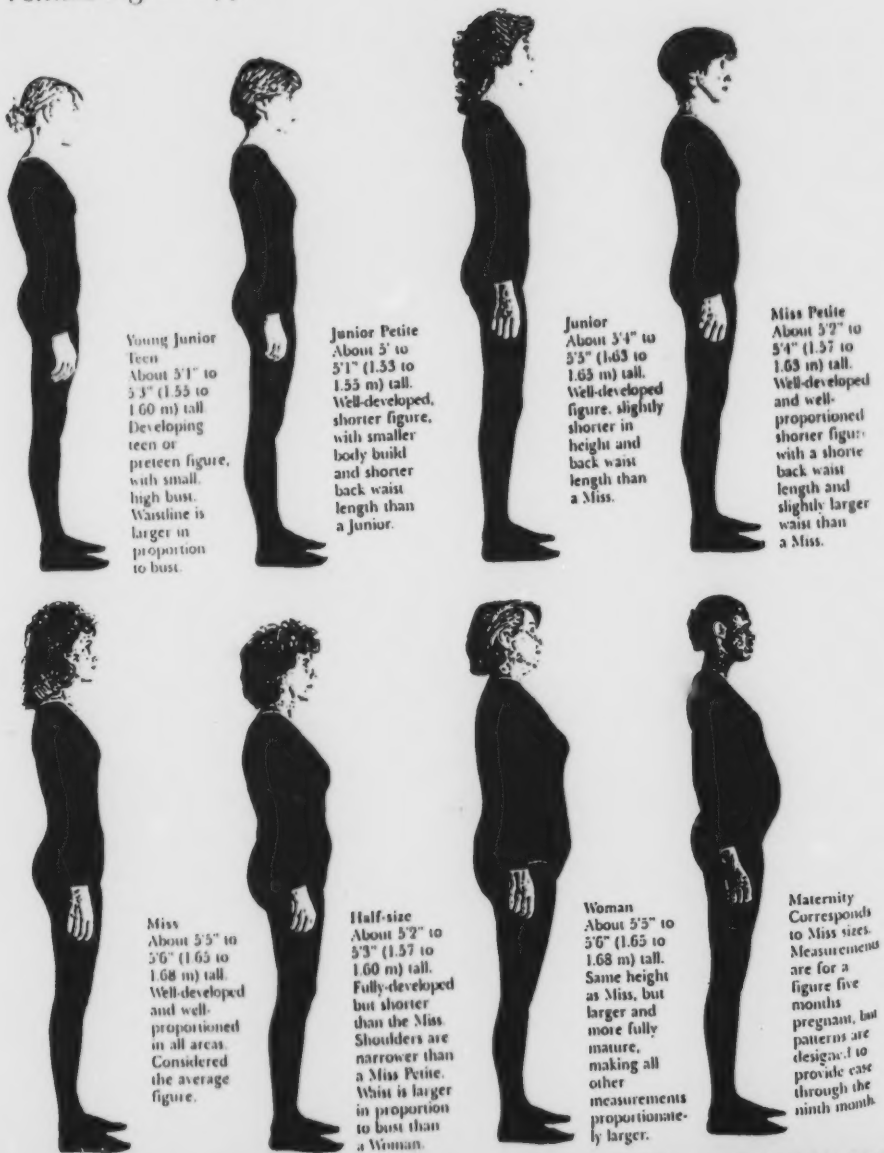
-- Some are marked every eighth inch (1/8 in.):



-- Most have marks every sixteenth inch (1/16 in.):



Female Figure Types



Young Junior Teen
About 5'1" to 5'3" (1.55 to 1.60 m) tall. Developing teen or preteen figure, with small, high bust. Waistline is larger in proportion to bust.

Junior Petite
About 5' to 5'1" (1.53 to 1.55 m) tall. Well-developed, shorter figure, with smaller body build and shorter back waist length than a Junior.

Junior
About 5'4" to 5'5" (1.63 to 1.65 m) tall. Well-developed figure, slightly shorter in height and back waist length than a Miss.

Miss Petite
About 5'2" to 5'4" (1.57 to 1.63 m) tall. Well-developed and well-proportioned shorter figure with a shorter back waist length and slightly larger waist than a Miss.

Miss
About 5'5" to 5'6" (1.65 to 1.68 m) tall. Well-developed and well-proportioned in all areas. Considered the average figure.

Half-size
About 5'2" to 5'3" (1.57 to 1.60 m) tall. Fully-developed but shorter than the Miss. Shoulders are narrower than a Miss Petite. Waist is larger in proportion to bust than a Woman.

Woman
About 5'5" to 5'6" (1.65 to 1.68 m) tall. Same height as Miss, but larger and more fully mature, making all other measurements proportionately larger.

Maternity
Corresponds to Miss sizes. Measurements are for a figure five months pregnant, but patterns are designed to provide ease through the ninth month.

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二、名詞對照表

胸圍	Bust	由肩點量袖長（連袖長）	Over Shoulder Sleeve Measure
腰圍	Waist	背長	Length of Back
臀圍	Hips	前身長	Length of Front
前胸寬	Front Width	背寬	Breadth of Back
背寬	Back Width	肘	Elbow
肩寬	Shoulder	開深	Rise
由頸點至腰	C. B. N-Waist	頸點至腰	Neck to Waist
由肩點至腰	N. S. P-waist	身長	Height
頸圍	Neck	自然腰圍	Nat Waist
袖下長	Sleeve Underarm	腰帶	Waist Band
袖肌	Sleeve Muscle	褲長	Trousers Side-Seam Without Band
裙長	Long Skirt		
內縫褲長	Inside Trouser Leg		

三、各國婦女服裝尺寸

1. 美國（United States of America）

婦女服裝尺寸

Size	Bust	Waist	Hips	Length of Back, Nape to centre waist	Length of Front, Collar seam to centre waist	Length
	in.	in.	in.	in.	in.	in.
36	30	31 ½	42	17 ¼	16 ¼	—
38	32	33 ½	44	17 ½	16 ½	—
40	34	35 ½	46	17 ¾	16 ¾	—
42	36	37 ½	48	18	17	—
44	38	39 ½	50	18 ¼	18 ¼	—
46	50	41 ½	52	18 ½	17 ½	—

HALF Sizes

12 ½	33	27	37	15 ¾	—	44
14 ½	34	28	39	15 ⅞	—	44
16 ½	36	30	41	16	—	44
18 ½	38	32	43	16 ¼	—	45
20 ½	40	34	45	16 ½	—	45
22 ½	42	36	47	16 ⅝	—	45

Dresses in these half sizes are a little shorter neck to waist and slightly fuller at the hips. These half sizes are very similar to the B.S. half sizes.

Tailoring:

	Measurement	Comments
1.	Shoulder	
2.	Neck	
3.	Full bust	
4.	High bust	
5.	Front width	
6.	Back width	
7.	Breast distance	
8.	Waistline	
9.	Hips	
10.	Center back (Neck to waist)	
11.	Back width	
12.	Sleeve underarm	
13.	Sleeve muscle	
14.	Sleeve length	
15.	Elbow	
16.	Cuff	
17.	Shirt length	
18.	Skirt length	
19.	Pants length	
20.	The fly	
21.	Rise	
22.	Knee width	
23.	Pants inseam	
24.	Pants outseam	

Tailoring Activities:

1. You bring this picture to your tailor and explain to him/her that you want the similar style but the shirt shape differently and you also would like to have hidden pockets.
   * Make measurement according to the clothing style in the picture.

2. You bring this picture to your tailor and explain to him/her that you want the similar style but you want the collar not to be so wide and that you don't want any pleat or gather in the pants.
   * Make measurement according to the clothing style in the picture.

3. You bring this picture to your tailor and explain to him/her that you want the similar style but you want to change the shape of the collar and you want to have hidden pockets.
   * Make measurement according to the clothing style in the picture.

4. You bring this picture to your tailor and explain to him/her that you want the similar style but you want to change the sleeve style and you want to add a small pocket on the side of your chest.
   * Make measurement according to the clothing style in the picture.

5. You bring this picture to your tailor and explain to him/her that you want the similar style but you want to add cuffs onto the sleeves and hidden pockets.
   * Make measurement according to the clothing style in the picture.

6. You bring this picture to your tailor and explain to him/her that you want the similar style but you want to change the sleeves from long to short, and you do not like the pleats in the skirt. You ask the tailor's opinion as what kind of gathers would be good.
   * Make measurement according to the clothing style in the picture.

7. You bring this picture to your tailor and explain to him/her that you want the similar style but you want to change the collar style and you want it to be short sleeves.
   * Make measurement according to the clothing style in the picture.

8. You bring this picture to your tailor and explain to him/her that you want the similar style but you want to change the sleeve style and you want to have pockets also.
   * Make measurement according to the clothing style in the picture.

9. You bring this picture to your tailor and explain to him/her that you want the similar style but you want the belt to use the same fabric as the collar and you don't want the buttons on the side of the skirt.
   * Make measurement according to the clothing style in the picture.

10. You bring this picture to your tailor and explain to him/her that you want the similar style but you want to change the pants to skirts with hidden pockets.
    * Make measurement according to the clothing style in the picture.

Dialogues:

Size Problem 尺碼問題

Garment Related Words: 有關制衣用字：

Size 尺碼
Shoulder Slope 斜肩
Sorter 布衣分配員

Siu-Ying: Mei-Ling, I can't put the shoulder together.
美玲，我不能將這肩膊縫在一起。

Mei-Ling: Why?
爲什麼？

Siu-Ying: You see. The back shoulder slope is almost an inch longer than the front shoulder slope.
你看，這後膊斜肩比前斜肩差不多一吋。

Mei-Ling: Check with Mr. Li, the sorter. May be you are having the large size back and small size front.
跟分衫的李先生查看，可能你是有大碼的後肩細碼的前肩。

From "NWLP Broadcast Lessons Book I p.26"

Dialogues:

Stitch Size 針步大小

Garment Related Words: 有關制衣用字：

Stitch Length 針步長度

Stitch Size Regulator 針步大小調節器

Mrs. Wong: Siu-Ying, your stitch length is too long.
小英，你的針步太長。

Siu-Ying: Really? How can I make it shorter?
眞的？我如何將它弄小一點呢？

Mrs. Wong;Here is the stitch size regulator. You can adjust it. Usually, you should have 10 to 12 stitches in an inch. You can measure it for yourself.
這是針步大小調節器。你可以調整它。通常你應該有十至十二針步一吋。你自己可以量度它。

From "NWLP Broadcast Lessons Book I p.27"

P-111

Dialogues:

Needle Size 針的尺吋

Garment Related Words: 有關制衣用字：

Transparent 透明

Facings 內貼布

Mrs. Wong: Siu-Ying, make sure that you have the right size needle and thread when you sew the chiffon dress.

小英，弄清楚你要用正確的針和線去縫那些雪紡裙。

Siu-Ying: Is size 8 needle okay?

八號的針可以嗎？

Mrs. Wong: Yes. Also make sure all the seams and facings are beautifully done because the stitches on the inside of a transparent dress show from the outside.

可以。同時要將縫線和內貼布做好些，因爲這些透明料可以在外面看到裡面的。

From "NWLP Broadcast Lessons Book I p.32"

P-112

Test for Students:

ESL Level

Fill in the blanks with correct size categories:

Last Sunday I took my children to the shopping mall. They all wanted to buy some new clothes. My four-year-old daughter went to the _____ department. My thirteen-year-old son went to the _____ department. My husband wanted to buy a new suit so he asked me to go with him to the _____ department. I was so tired running around. I decided that I should go to the _____ department to buy myself a new coat for the winter.

Basic Skills Level

1. Name five standard parts for measurement:

   a. _____ b. _____

   c. _____ d. _____

   e. _____

2. Answer the following questions:

   a. How many inches are there in a yard?

   b. What size do you wear?

   c. What is your shoulder length?

   d. Which is longer, 25" or 2'?

Unit 11 Pattern Making and Alteration

Objectives:

1. To identify the equipments used in drafting a pattern
2. To know the terms used in pattern making

Suggested Activities:

ESL Level

1. Name the equipments used in drafting a pattern.
2. Ask a student whose position is a pattern maker to introduce the terms he/she mostly uses in his/her work to the class.

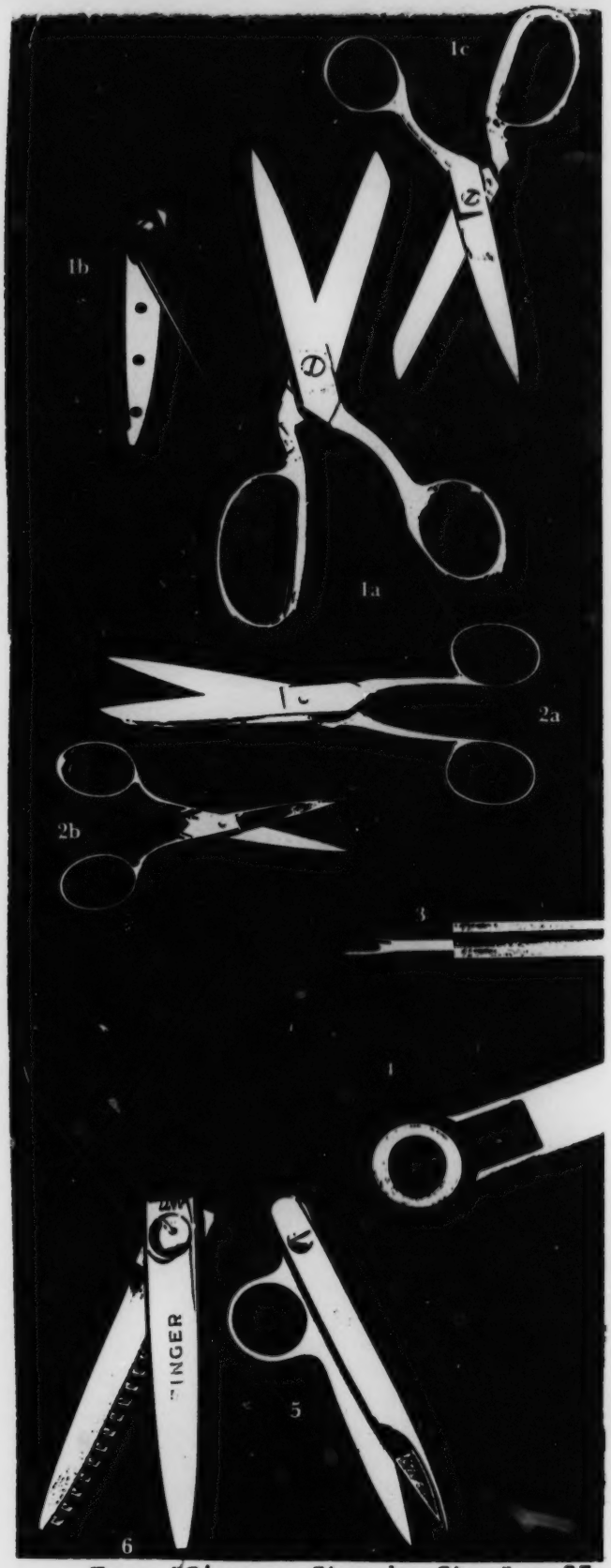
Basic Skills Level

1. Same as ESL level.
2. Discuss what are the usual problems that would require for alteration.
3. Discuss what are the major alterations and what are the minor alterations.
4. In a small group, use a basic skirt pattern as sample to make some alteration. Report to the class what they have made and how they did it.

Reading Materials:

Tools Used in Sewing and Patterning:

1. Bent-handled dressmaker's shears
2. Sewing scissors
3. Thread clipper
4. Pinking shears of scalloping shears
5. Bodkin
6. Basting tape
7. Bolding cutting board
8. Tape measure
9. Dressmaker's model
10. Magnetic pin catcher
11. Seam riper
12. Rotary cutter
13. Seam roll
14. Loop turner
15. Pin
16. Tracing wheel
17. Thimble
18. Weights
19. Pin cushion



From "Singer: Step-by-Step" p.27

Cutting Tools

Buy quality cutting tools and keep them at their best with periodic sharpening by a qualified professional. Scissors have both handles the same size; shears have one handle larger than the other. The best quality scissors and shears are hot-forged, high-grade steel, honed to a fine cutting edge. Blades should be joined with an adjustable screw (not a rivet) to ensure even pressure along the length of the blade. Sharp shears make clean cuts and well-defined notches. More important, they do not damage fabric Dull shears slow the cutting process, and make your hand and wrist tire easily. Sewing shears should not be used for other household tasks such as cutting paper or twine. Scissors and shears last longer if you occasionally put a drop of oil on the screw assembly, wipe them clean with a soft dry cloth after use, and store them in a box or pouch.

1) Bent-handled dressmaker's shears are best for pattern cutting because the angle of the lower blade lets fabric lie flat on the cutting surface. Blade lengths of 7" or 8" (18 or 20.5 cm) are most popular but lengths up to 12" (30.5 cm) are available. Select a blade length appropriate to the size of your hand — shorter lengths for small hands, longer lengths for large hands. Left-handed models are also available. If you sew a great deal, invest in a pair of all-steel, chrome-plated shears **(1a)** for heavy-duty cutting. The lighter models with stainless steel blades and plastic handles **(1b)** are fine for less-frequent sewing or lightweight fabrics. For synthetic fabrics and slippery knits, a serrated-edge shears **(1c)** gives maximum cutting control.

2) Sewing scissors (2a) have one pointed and one rounded tip for trimming and clipping seams and facings. The 6" (15 cm) blade is most practical. Embroidery scissors **(2b)** have 4" or 5" (10 or 12.5 cm) finely-tapered blades. Both points are sharp for use in hand work and precision cutting.

3) Seam ripper quickly rips seams, opens buttonholes and removes stitches. Use carefully to avoid piercing the fabric.

4) Rotary cutter is an adaptation of the giant rotary cutters used by the garment industry. It works like a pizza cutter and can be used by left or right-handed sewers. Use the rotary cutter with a special plastic mat available in different sizes. The mat protects both the cutting surface and the blade. A special locking mechanism retracts the blade for safety.

5) Thread clipper with spring-action blades is more convenient than shears and safer than a seam ripper.

6) Pinking shears or scalloping shears cut a zigzag or scalloped edge instead of a straight one. Used to finish seams and raw edges on many types of fabric they cut a ravel-resistant edge.

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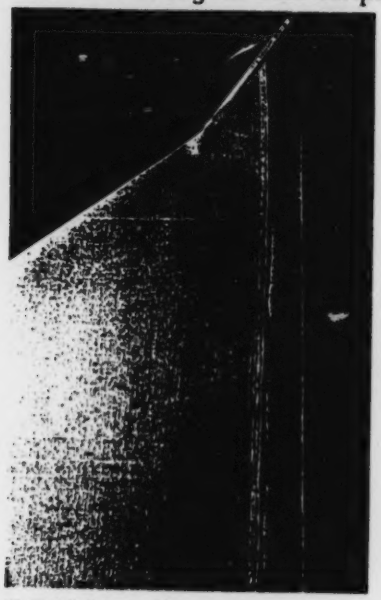
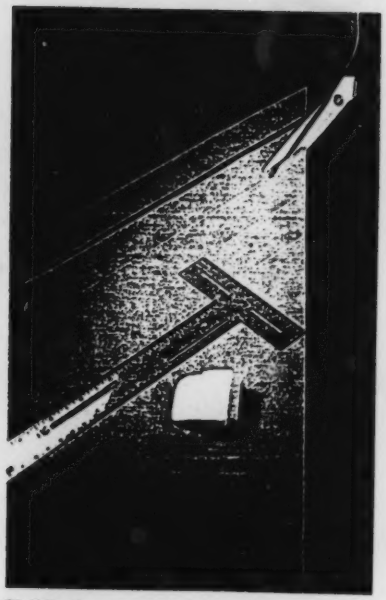
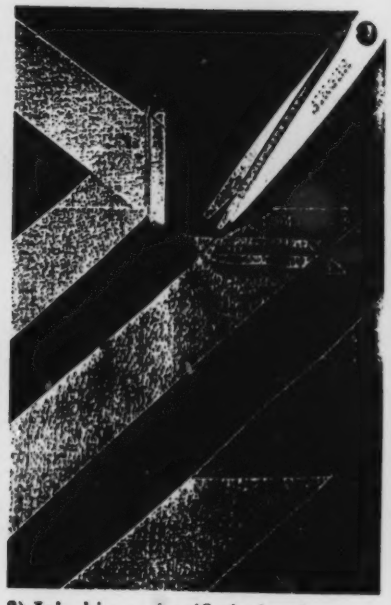
How to Cut & Join Bias Strips



1) Fold fabric diagonally so that a straight edge on the crosswise grain is parallel to the selvage or lengthwise grain. The foldline is the true bias. Cut fabric along the foldline to mark the first bias line.

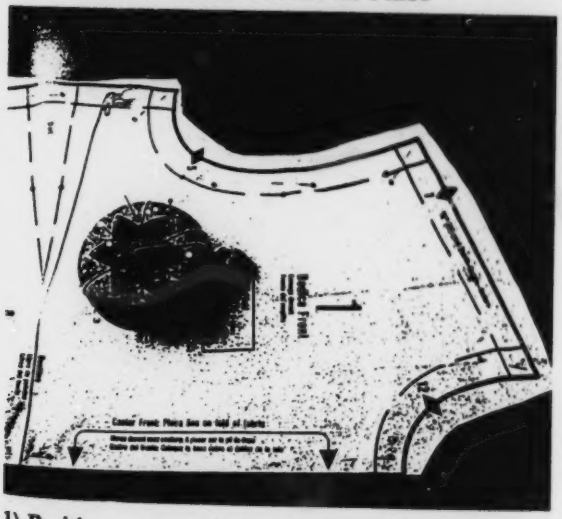


2) Mark successive bias lines with a marking pencil or chalk, and yardstick or see-through ruler. Cut along marked lines. When a bound finish is called for in a pattern, the pattern will specify the length and width of bias strips needed.

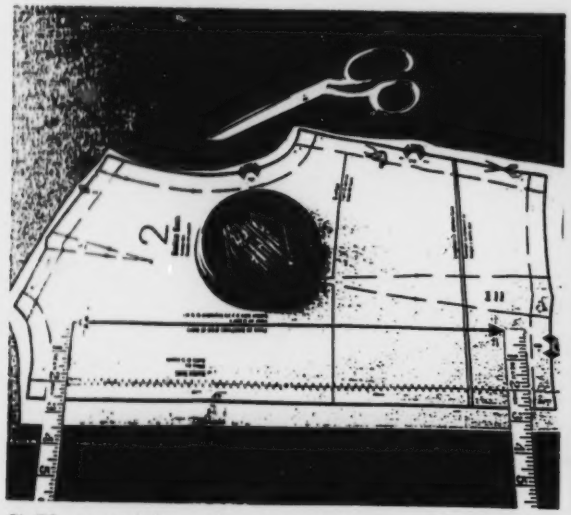


3) Join bias strips if piecing is necessary. With right sides together, pin strips together with shorter edges aligned. Strips will form a "V." Stitch a ¼" (6 mm) seam. Press seam open. Trim points of seams even with edge of bias strip.

How to Pin Pattern Pieces in Place



1) **Position** pattern pieces to be cut on the fold first. Place each directly on folded edge of fabric. Pin corners of pattern diagonally. Continue pinning in the seam allowance, placing pins parallel to the cutting line. Space pins about 3" (7.5 cm) apart, closer together on curves or on slippery fabrics.



2) Place straight-grain pattern pieces on fabric with grainline arrow parallel to the selvage of woven fabrics, parallel to a rib for knits. Measure from each end of the arrow to the selvage or rib, shifting the pattern until the distances are equal. Pin both ends of the grainline so pattern will not shift. Continue pinning as directed in step 1.

From "Singer: Sewing Step-by-Step" p.81 & 86

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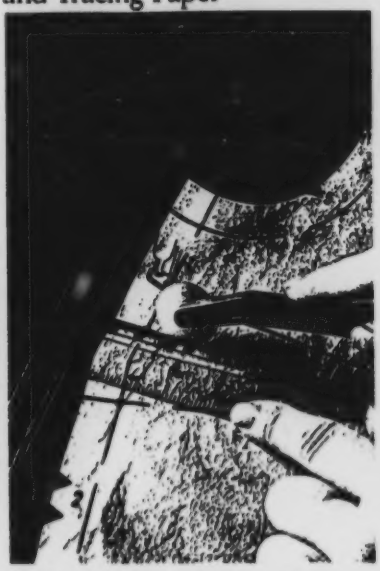
How to Mark with Tracing Wheel and Tracing Paper

1) **Place** tracing paper under pattern, with carbon sides facing the wrong side of each fabric layer.



2) **Roll** tracing wheel over lines to be marked, including center foldlines of darts, using a ruler to help draw straight lines.

3) **Mark** dots and other large symbols with short lines perpendicular to the stitching line, or an "X." Use short lines to mark the ends of darts or pleats.

How to Mark with Chalk, Pencil or Liquid Marker

1) **Insert** pins straight down through pattern and both layers of fabric at marking symbols.

2) **Remove** pattern carefully by pulling over pin heads. Mark top layer with chalk, pencil or marker at pinpoints on wrong side.

3) **Turn** fabric over and mark other layer at pinpoints. Remove pins and separate layers.

From "Singer: Sewing Step-by-Step" p.88 & 89

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Dialogues:

First day on the job 第一天上班

Essential Words: 實用字:

Fire exit 火警出口
Emergency exit 緊急出口
Rules 規則
Regulations 條例

Mei-Ling: Good morning, Ms. Hill.
早安，山小姐。

Ms. Hill: Good morning, Mei-Lin. Oh, do you have an English name?
早安，美玲。呀，你可有英文名字？

Mei-Ling: You can call me May.
你可以叫我"美"。

Ms. Hill: Okay, May. Let me introduce you to our designer. You will work closely with him. Then, I will show you around the shop, your sewing machine and where the fire and emergency exits are. I also have to give you a list of shop rules and regulations.
好！美，讓我介紹你給我們的服裝設計師。你會跟他有緊密的合作。然後我會帶你看整個工廠，你的衣車，和那裡是火警及緊急出口。我同時要給你一系列工廠的規則及條例。

May: Thank you.
多謝你。

Dialogues:

Checking the tools 查看工具

Garment Related Words: 有關制衣用字:

Yardstick 長木尺
Tape measure 軟尺
See-through ruler 透明量尺

Ms. Philips: Do you have everything you need?
你有全部所需要的東西嗎？

Siu-Ying: I think so, even though this tape measure is kind of old.
我相信有。雖然這把軟尺比較舊一點。

Ms. Philips: Oh, I can give you a new one. We have plenty of them. What else?
噢，我可以給你一個新的，我們有很多。還有甚麼呢？

Siu-Ying: I have two see-through rulers but I would like to have a yardstick.
我有兩把透明尺，但沒有長木尺。

Ms. Philips: All the long and big rulers and yardsticks are over there. You can use them any time you want.
所有的大尺和長木尺都在那邊。你可以隨時拿來用。

From "NWLP Broadcast Lessons Book II p.17"

Dialogues: Getting to work 開始工作

Garment Related Words: 有關制衣用字:
Figure size chart 身裁尺碼表
Children wear 童裝

Ms. Philips: Siu-Ying, our company will expand to have a children wear production line. Since you have experience in drafting patterns for your children, I will let you take care of these few girl dresses. Here are the detailed drawings of them.
小英，我們的公司將會擴張，加設童裝制作。由於你有替小孩子劃紙樣的經驗，我就讓你來做這些女童裝裙吧！這是劃樣的細則。

Siu-Ying: What size should I follow?
我應該跟甚麼尺碼呢？

Ms. Philips: It should be in the instruction and here is the children figure size chart. If you have any question, please feel free to ask me.
指示圖應該有說明的。這是一張兒童身裁尺碼表。如果你有問題，隨時來問我。

Siu-Ying: I will. Thank you very much.
我會，多謝你。

From "NWLP Broadcast Lessons Book II p.18"

p-121

Dialogues:

Adjusting the pattern 調整紙樣

Garment Related Words: 有關制衣用字:

Sleeve 袖
Neckline 領圍
Raglan 連肩袖

Siu-Ying: Ms. Philips, I am not sure how big the sleeves should be? You see. It looks like a raglan style but with lots of small gathers near the neckline.
菲臘小姐，我不肯定這袖要多大。你看，它似是連肩式的袖，但又有很多碎褶靠近領圍。

Ms. Philips: Let me see. I would normally double the size of the fabric to make small gather. If it does not look good, we will adjust it until it's perfect.
讓我看。我通常會加倍布量來做碎褶。假如不好看，我們會修改直到它完美爲止。

Siu-Ying: Then, I will go ahead to double its size.
那麼，我就加培了。

Ms. Philips: When it is done, let me take a look before you cut it.
你做好後，讓我看看才剪。

From "NWLP Broadcast Lessons Book II p.19"

p-122

Test for Students:

ESL Level

Matching Definitions:

1.	seam ripper	___ a.	that takes body measurements
2.	tracing wheel	___ b.	that are used for trimming and clipping seams and facings
3.	tape measure	___ c.	that marks patterns
4.	sewing scissors	___ d.	that rips seams, opens buttonholes and removes stitches.

Basic Skills Level

True or False?

___ 1. Bent-handled dressmaker's shears are best for pattern cutting.

___ 2. Tape measures and basting tapes are marking tools.

___ 3. Seam rippers can rip seams, open buttonholes and remove stitches.

___ 4. Tracing wheels are measuring tools.

___ 5. Pinking shears cut a ravel-resistant edge.

Unit 12 Sewing Techniques

Objectives:

1. To be able to define what sewing technique means
2. To know the elements of sewing techniques

Suggested Activities:

ESL Level

1. Tell the class what the elements of sewing techniques are.
2. According to your opinion, what is the most difficult sewing skill to master?

Basic Skills Level

1. Same as ESL level.
2. Do you have any special insights related to sewing skills that you would like to share with the class? (e.g. how to apply elastic perfectly, how to bag pockets well, how to sew beautiful tucks and pleats, etc.)
3. In a small group, examine a garment and discuss why that garment is well made or poorly made in terms of sewing technique.

Reading Materials:

<u>Sewing techniques include</u>:

1. Knowing how to use a variety of sewing equipments:

   a. Sewing machine -- machine accessories for special tasks

   b. Overlock machine -- stitches and their uses

   c. Buttonhole machine -- sew-through buttons and sank buttons

   d. Essential tools -- marking tools, measuring tools, cutting tools, pressing tools, timesaving aids

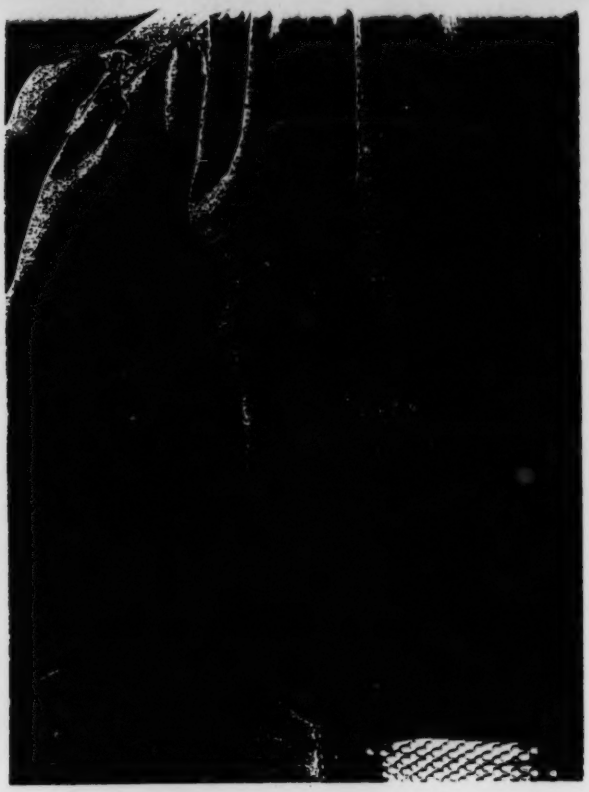
   e. Different functions of machine parts -- different types of presser foots, needles, knife blades

2. Knowing how to identify and solve problems occurring in the sewing process, e.g. problems with a sewing machine, color crash, misreading spec sheet instructions

3. Knowledge of different types of fabrics and how to handle them, such as using what size of needle and what type of thread for what kind of fabric

4. Knowledge of general guidelines for pattern adjustments and tailoring

5. Skillful at sewing: different types of seams (e.g. French seams, bias seams, overlock edge finishes, straight stretch seams), darts, gathers, sleeves, collars, waistbands, cuffs, closures, elastic, ribbing, etc.



Gathers

A soft, feminine garment line is often shaped with gathers. They may be found at waistlines, cuffs, yokes, necklines or sleeve caps. Soft and sheer fabrics produce a draped look when gathered; crisp fabrics create a billowy effect.

Gathers start with two stitching lines on a long piece of fabric. The stitching lines are then pulled at each end to draw up the fabric. Finally, the gathered piece is sewn to a shorter length of fabric.

The stitch length for gathering is longer than for ordinary sewing. Use a stitch length of 6 to 8 stitches per inch (2.5 cm) for mediumweight fabrics. For soft or sheer fabrics, use 8 to 10 stitches per inch. Experiment with the fabric to see which stitch length gathers best. A longer stitch makes it easier to draw up the fabric, but a shorter stitch gives more control when adjusting gathers.

Before you stitch, loosen the upper thread tension. The bobbin stitching is pulled to draw up the gathers, and a looser tension makes this easier.

If the fabric is heavy or stiff, use heavy-duty thread in the bobbin. A contrasting color in the bobbin also helps distinguish it from the upper thread.

How to Sew Basic Gathers

1) Stitch a scant ⅝" (1.5 cm) from raw edge on right side of fabric, starting and ending at seamline. Loosen upper tension and lengthen stitches appropriate to fabric. Stitch a second row in seam allowance, ¼" (6 mm) away from first row. This double row of stitching gives better control in gathering than a single row.

2) Pin stitched edge to corresponding garment section, right sides together. Match seams, notches, center lines and other markings. Fabric will droop between the pinned areas. If there are no markings to guide you, fold straight edge and gathered edge into quarters. Mark fold lines with pins. Pin edges together, matching marking pins.

From "Singer: Sewing Step-by-Step" p.126

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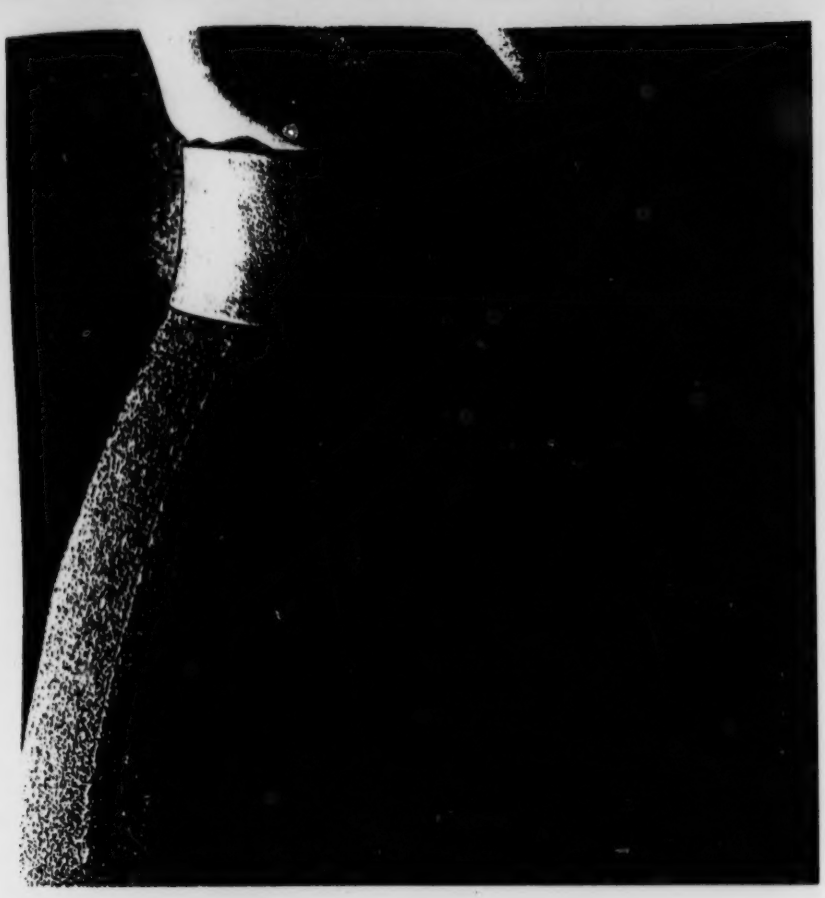
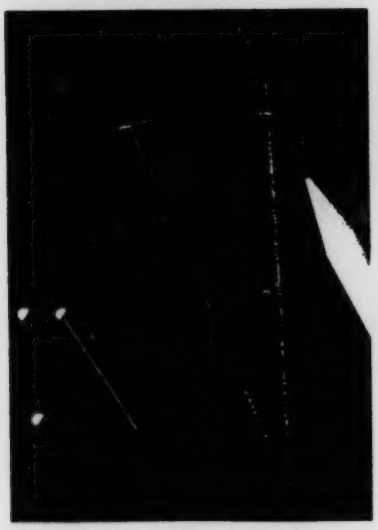


Darts

A dart is used to shape a flat piece of fabric to fit bust, waist, hip or elbow curves. There are two types of darts. A *single-pointed dart* is wide at one end and pointed at the other. A *shaped dart* has points at both ends. It is usually used at the waistline, with the points extending to the bust and hips. Besides providing a closer fit, darts are also used to create special designer touches and unique styles.

Perfect darts are straight and smooth, not puckered at the ends. The darts on the right and left sides of the garment should have the same placement and length.

How to Sew a Dart



1) Mark dart using appropriate marking method for fabric. Mark point of dart with horizontal line.

2) Fold dart on center line, matching stitching lines and markings at the wide end, the point and in between. Pin in place, with heads of pins toward folded edge for easy removal as you stitch.

3) Stitch from wide end to point of dart. Backstitch at beginning of stitching line, then continue stitching toward point, removing pins as you come to them.

From "Singer: Sewing Step-by-Step" p.124

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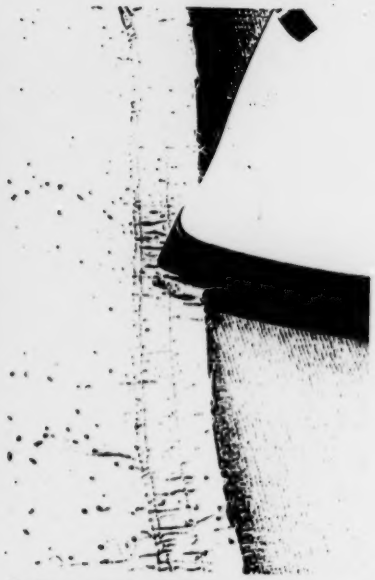
3) Pull both bobbin threads from one end, sliding fabric along thread to gather. When half the gathered section fits the straight edg secure bobbin threads by twisting in a figure-8 around pin. Pull bobbin threads from other end to gather remaining half.

4) Pin gathers in place at frequent intervals. Distribute gathers evenly between pins. Reset stitch length and tension for regular sewing.

5) Stitch, gathered side up, just outside gathering lines. Adjust gathers between pins as you stitch. Hold gathers taut with fingers on both sides of needle. Keep gathers even, so folds of fabric do not form as you stitch.

6) Trim seam allowances of any seams that have been sewn into the stitching line, trimming off corners at a diagonal.



7) Press seam allowance on wrong side, using tip of iron. Then open out garment and press seam in the direction it will lie in the finished garment. Press seam toward gathers for puffy look, toward garment for smoother look.

8) Press into gathers with point of iron on right side of garment, lifting iron as you reach seam. Do not press across gathers; this will flatten them.

From "Singer: Step-by-Step" p.127

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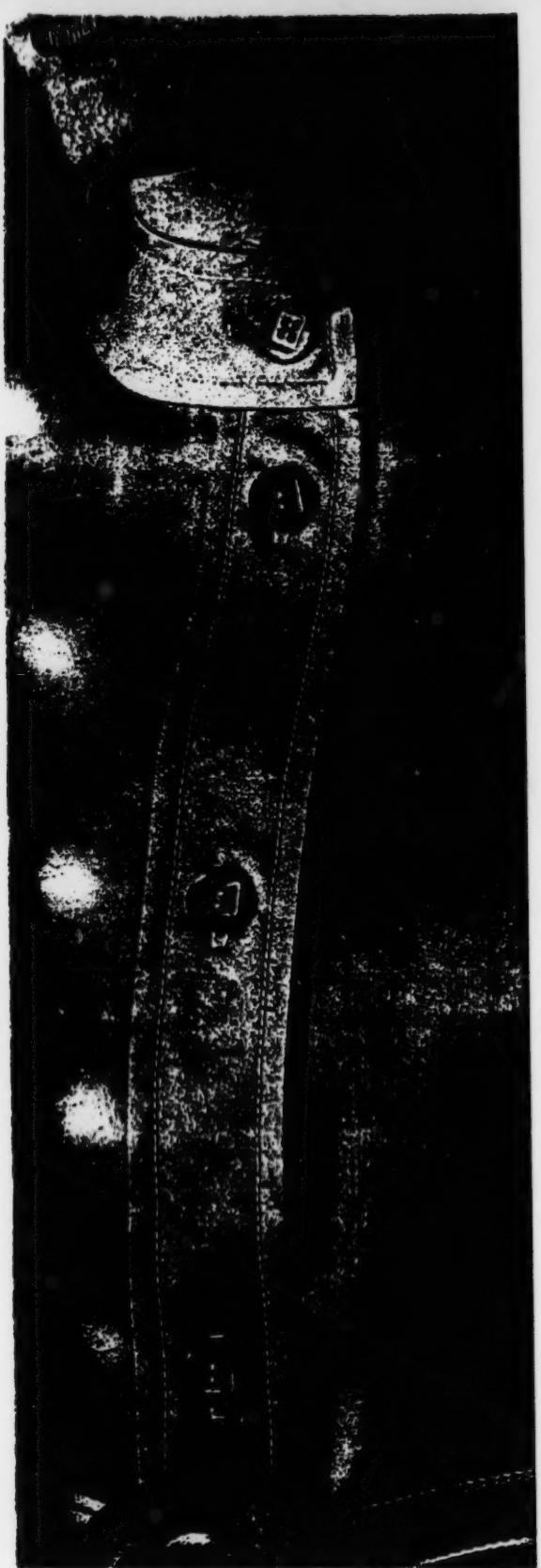

Interfacing

Interfacing plays a supporting role in almost every garment. It is the inner layer of fabric used to shape and support details like collars, cuffs, waistbands, pockets, lapels and buttonholes. Even simple styles often need interfacing to add stability to necklines, facings or hems. Interfacing adds body to garments and helps keep them crisp through repeated washings and wearings.

Interfacings come in many different fibers and weights. The pattern may require more than one kind. Choose interfacing according to the weight of the fashion fabric, the kind of shaping required and the way the garment will be cleaned. Generally, interfacing should be the same weight or lighter than the fashion fabric. Drape two layers of the fabric and the interfacing together to see if they hang well. Areas like collars and cuffs usually need stiffer interfacing. For sheer fabrics, another piece of the fashion fabric may be the best interfacing.

Interfacings are available in *woven* or *nonwoven* fabrics. Woven interfacing has a lengthwise and crosswise grain. It must be cut with the same grain as the part of the garment to be interfaced. Nonwoven interfacing is made by bonding fibers together; it has no grain. Stable nonwovens can be cut in any direction and will not ravel. Stretch nonwovens have crosswise stretch, most effective for knits.

Both woven and nonwoven interfacings are available in *sew-in* and *fusible* versions. Sew-in interfacing must be pinned or basted, and is ultimately held in place by machine stitching. Fusibles have a coating on one side which, when steam-pressed, melts and fuses the interfacing to the wrong side of the fabric. Fusibles come in plastic wrappers which have directions for applying. Follow them precisely, since each fusible is different. When applying fusibles, use a damp press cloth to protect the iron and provide extra steam.

Choosing between fusible and sew-in interfacing is usually a matter of personal preference. Sew-ins require more hand work. Fusibles are quick and easy, and give more rigidity to the garment. However, some delicate fabrics cannot take the heat that fusing requires. Textured fabrics such as seersucker cannot be fused because the texture would be lost.

Interfacings are made in weights from sheer to heavy and usually come in white, gray, beige or black. There are special timesaving interfacings for waistbands, cuffs and plackets. These have pre-marked stitching lines to keep edges even.

Another interfacing aid is *fusible web*, available in strips of various widths. It bonds two layers of fabric together, making it possible to bond a sew-in interfacing to the fashion fabric. Fusible web can also be used to put up hems, hold appliqués in place and secure patches before stitching.

From "Singer: Sewing Step-by-Step" p.73

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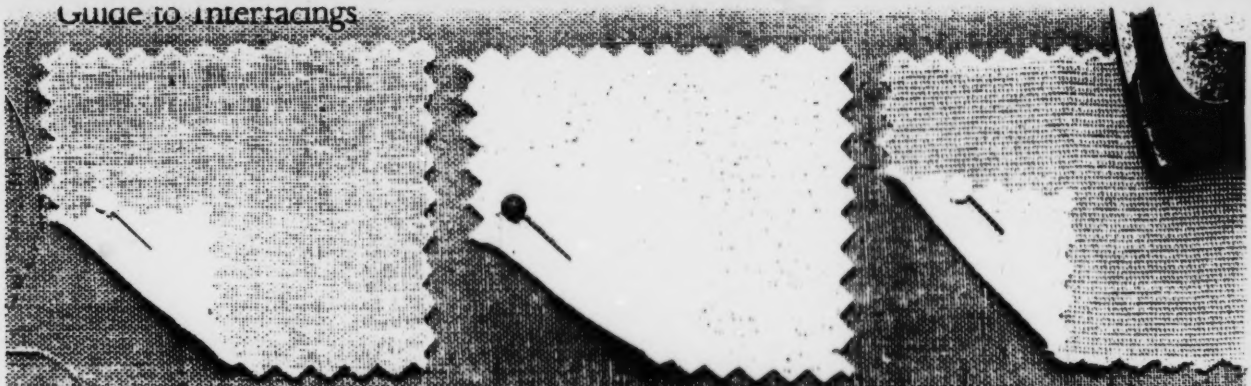
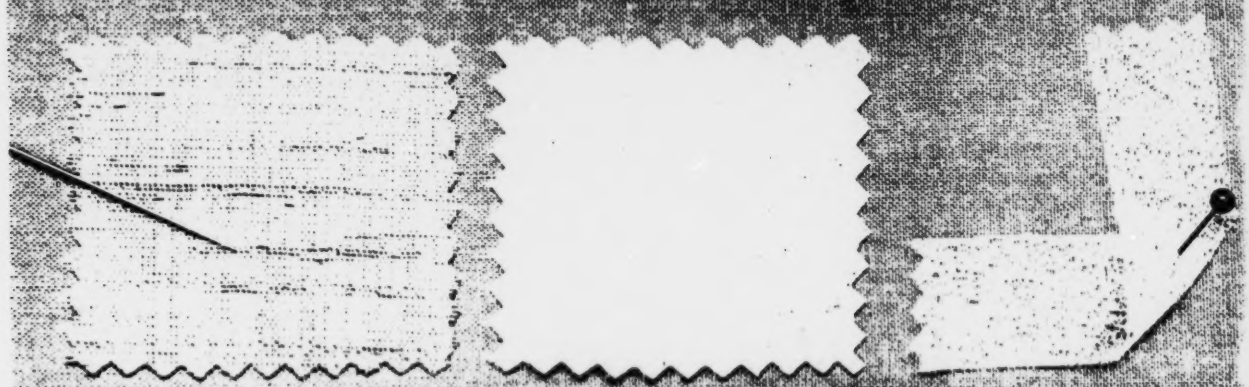
Guide to Interfacings



Fusible woven interfacings are available in different weights and crispness, from medium to heavyweight. Cut them on the same grain as the garment piece, or on the bias for softer shaping.

Fusible nonwoven interfacings come in all weights from [illegible] to heavyweight. Some [illegible] have little give in any direction and can be cut on any grain.

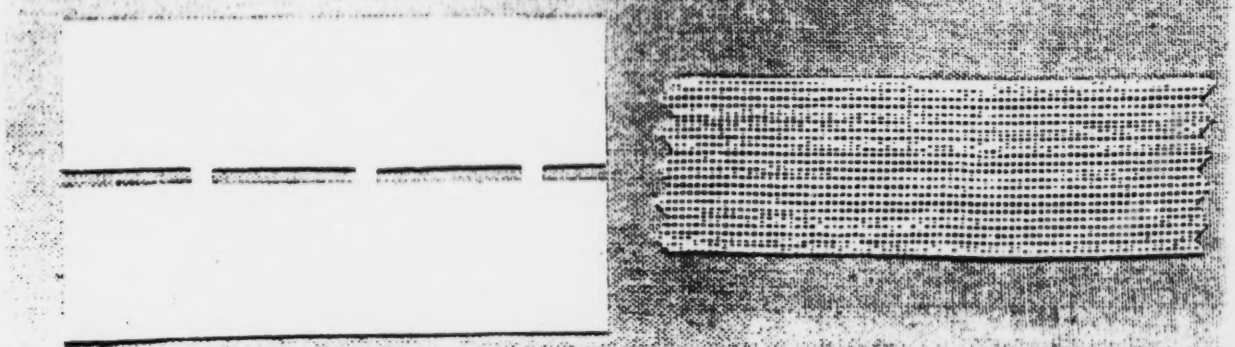
Fusible knit interfacings are made of [illegible] which is stable in the lengthwise direction and stretches in the crosswise grain to be compatible with lightweight knit and woven fabrics.



Sew-in woven interfacings preserve the shape and qualities of the fabric, and should be used for natural shaping with woven fabrics. Weights range from sheer organza and batiste to heavyweight hair canvas.

Sew-in nonwovens provide a choice of weight, color, stretch, stable or all-bias combinations. They are appropriate for knits and stretch fabrics as well as for wovens. Preshrink all nonwoven interfacings.

Fusible web is a bonding agent used to join two layers of fabric without stitching. Although it is not an interfacing, it adds some stiffness to the fabric but does not prevent stretching.



Nonwoven fusible waistbanding is precut in widths or strips to be used for extra firm, crisp edges such as waistbands, cuffs, plackets and straight facings. It has premarked stitching or fold lines.

Nonwoven sew-in waistbanding is a heavyweight, very firm finished strip for stiff, stable waistbands or belts. It is available in several widths. It can be sewn to the back or facing of a waistband, but is too stiff to sew into a waistband seam.

From "Singer: Sewing STep-by-Step" p.74

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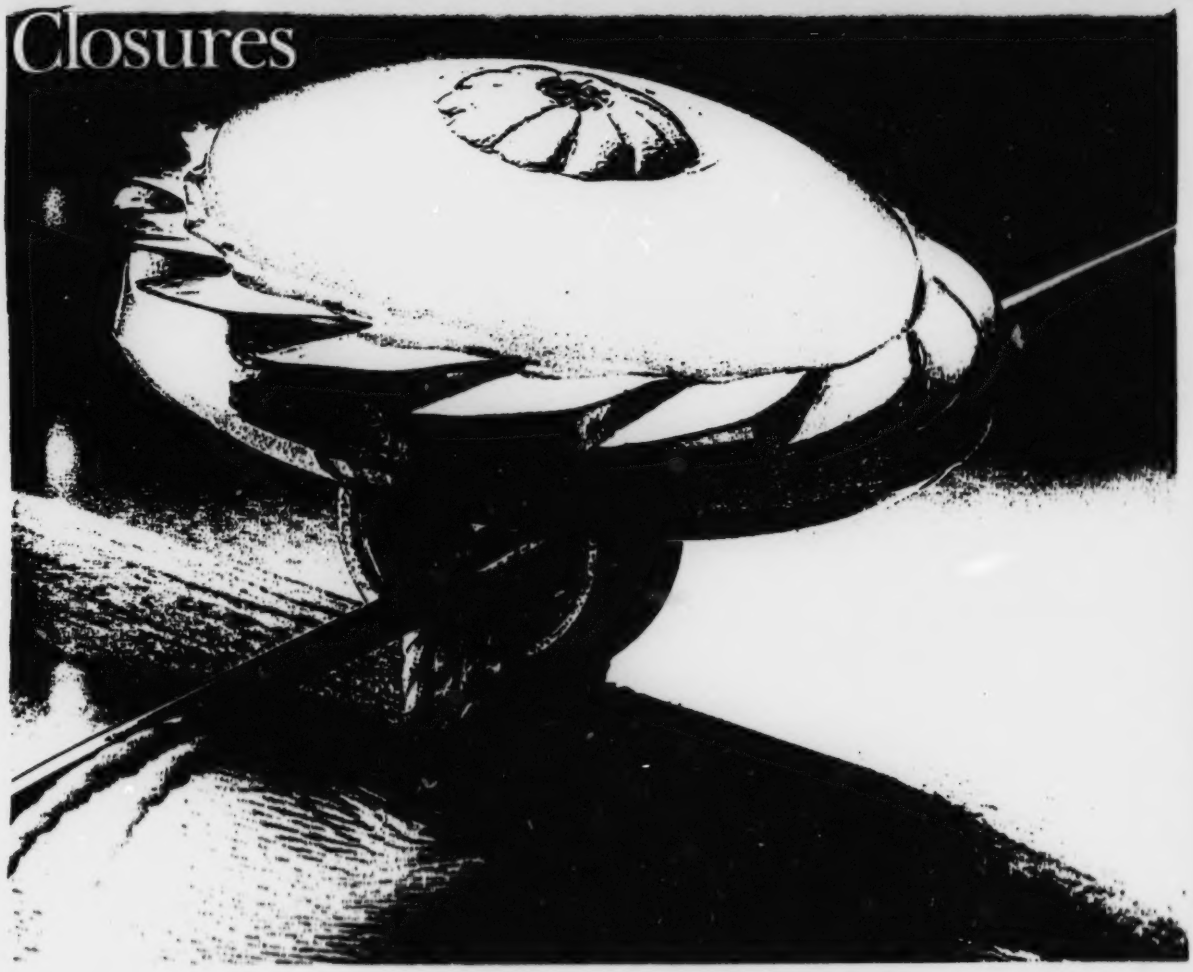
Closures



Zippers, buttons, snaps, and hooks and eyes are usually meant to be as inconspicuous as possible, but are sometimes used as decorative details. A stylish button, colorful separating zipper, or pearlized gripper snap can make a definite fashion statement.

Select the closure according to the style of garment and amount of strain that will be put on the opening. For example, a heavy-duty hook and eye closure (page 138) can better withstand the strain on a pants waistband than ordinary hooks and eyes. The back of the pattern envelope specifies the type and size of closures to purchase.

Because closures are under strain, it is important to reinforce the garment area where they are placed. Seam allowances or facings provide light reinforcement. Other closure areas should be reinforced with interfacing.

For sewing on buttons, snaps, and hooks and eyes, use an all-purpose thread, and sharps or crewel needles. For heavyweight fabrics or for closures that are under considerable strain, use heavy-duty, or topstitching and buttonhole twist thread.

Hooks & Eyes

Hooks and eyes are strong closures and come in several types. Regular, general-purpose hooks and eyes are available in sizes 0 (fine) to 3 (heavy), in black or nickel finishes. They have either straight or round eyes. Straight eyes are used where garment edges overlap, such as on a waistband. Round eyes are used where two edges meet, such as at the neckline above a centered zipper. Thread loops (page 138) can be used in place of round metal eyes on delicate fabrics or in locations where metal eyes would be too conspicuous. Button loops and belt carriers are made using the same technique, starting with longer foundation stitches.

Heavy-duty hooks and eyes are stronger than regular hooks and eyes, to withstand greater strain. Available in black or nickel finishes, they are used only for lapped areas. Large, plain, or covered hooks and eyes are available for coats and jackets. These are attractive enough to be visible and strong enough to hold heavy fabric.

From "Singer: Sewing Step-by-Step" p.137

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Buttons

More than any other closure, buttons allow you to individualize your garment. Buttons can be decorative as well as functional. There are two basic kinds of buttons, *sew-through* and *shank* buttons, but the variations on these two types are endless.

Sew-through buttons are usually flat, with two or four holes. When they are merely decorative, they can be sewn so they lie directly against the garment. On all other applications, sew-through buttons need a thread shank. A *shank* raises the button from the garment surface, allowing space for the layers of fabric to fit smoothly when it is buttoned.

Shank buttons have their own shanks on the underside. Choose shank buttons for heavier fabrics, as well as when using button loops or thread loops.

When selecting buttons, consider color, style, weight and care.

Color. The color of buttons is usually matched to the fabric, but interesting fashion looks can be achieved with coordinating or contrasting colors. If you are unable to find an appropriate color match, make your own fabric-covered buttons with a kit.

Style. Select small, delicate buttons for feminine garments; clean, classic styles for tailored clothes; novelty buttons for children's clothes. Rhinestone buttons add sparkle to a velvet garment. Try leather or metal buttons with corduroy and wool tweeds.

Weight. Match lightweight buttons to lightweight fabrics. Heavy buttons will pull and distort lightweight fabrics. Heavyweight fabrics need buttons that are bigger or look weightier.

Care. Choose buttons that can be cared for in the same manner as the garment, either washable or dry-cleanable.

The back of the pattern envelope tells you how many and what size buttons to purchase. Try not to go more than ⅛" (3 mm) smaller or larger than the pattern specifies. Buttons that are too small or too large may not be in proper proportion to the edge of the garment. Button sizes are listed in inches, millimeters and *lines*. For example, a ½" button is also listed as 13 mm and line 20; a ¾" button, as 19 mm and line 30.

When shopping for buttons, bring a swatch of fabric with you to assure a good match. Cut a small slit in the fabric so a button on the card can be slipped through, giving you a better idea of how it will look when finished.

Sew on buttons with doubled all-purpose thread for lightweight fabrics, and heavy-duty or buttonhole twist for heavier fabrics. When attaching several buttons, double the sewing thread so you are sewing with four strands at once. This way, two stitches will secure the button.

From "Singer: Sewing Step-by-Step" p.140

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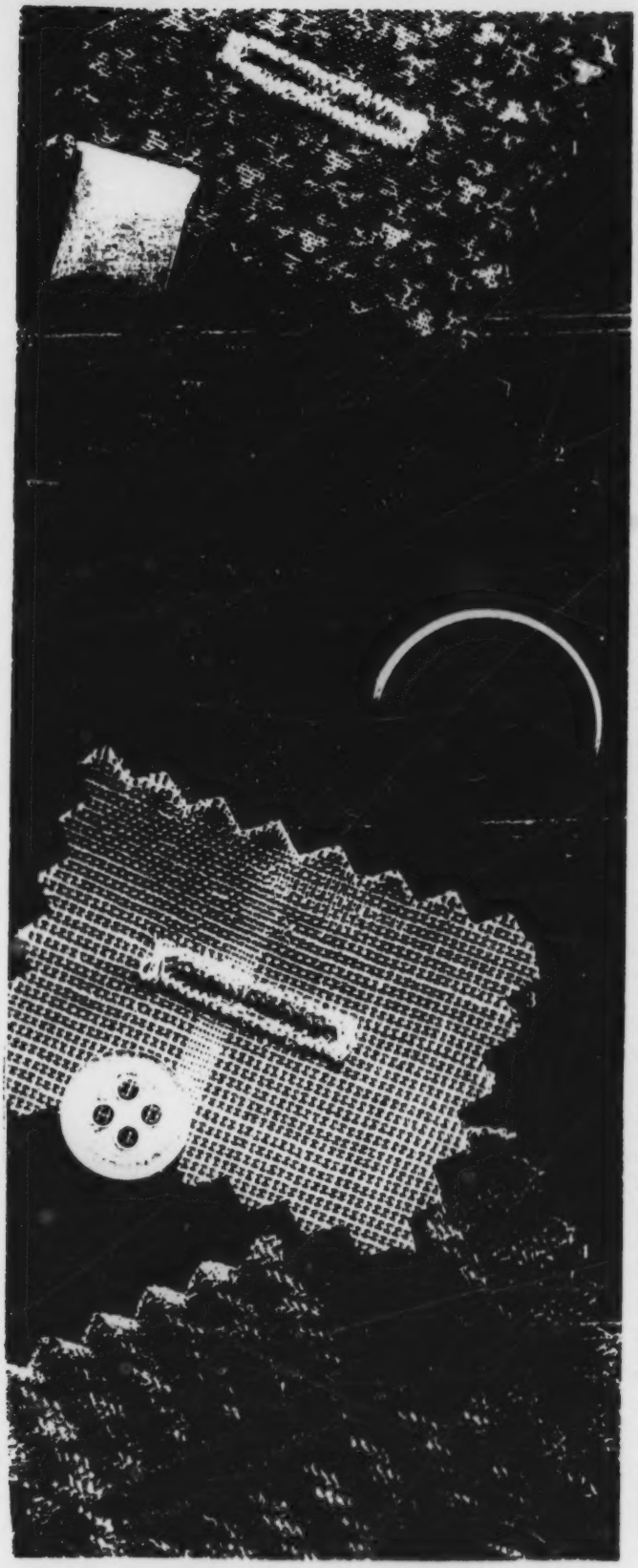

Machine-made Buttonholes

Machine-made buttonholes are appropriate for most garments, especially those that are casual or tailored. There are four types: *built-in* (usually two or four-step), *overedge*, *one-step*, and *universal attachment*. Always make a test buttonhole with appropriate interfacing before making the buttonholes on your garment. The test buttonhole also reminds you at which point your machine begins the buttonhole stitching, so you can position fabric correctly.

1) Built-in buttonholes are made with a combination of zigzag stitching and bar tacks. Most zigzag machines have a built-in mechanism that stitches this type of buttonhole in two or four steps. The four steps are: zigzag forward, bar tack, zigzag in reverse, bar tack. A two-step buttonhole combines a forward or backward motion with a bar tack. Consult your machine manual for specific directions, because each machine varies. The advantage of this buttonhole is that it allows you to adjust the density of the zigzag to suit the fabric and size of the buttonhole. Use spaced zigzag stitches on bulky or loosely woven fabrics, closer stitches on sheer or delicate fabrics.

2) Overedge buttonholes are an adaptation of the built-in or one-step buttonhole. This buttonhole is stitched with a narrow zigzag, cut open, and then stitched a second time, so the cut edge is overedged with zigzag stitches. The overedge buttonhole looks like a hand-worked buttonhole. It is a good choice when the interfacing is not a close color match to the fashion fabric.

3) One-step buttonholes are stitched all in one step, using a special foot and a built-in stitch available on some machines. They can be stitched with a standard-width zigzag, or a narrow zigzag for lightweight fabrics. The button is positioned in a carrier in back of the attachment and guides the stitching, so the buttonhole fits the button perfectly. A lever near the needle is pulled down and stops the forward motion of the machine when the buttonhole reaches the correct length. All buttonholes are of uniform length, so placement is the only marking necessary.

4) Universal attachment buttonholes are made with an attachment that will fit any machine, including a straight-stitch machine. The attachment has a *template* which determines the size of the buttonhole. This method also offers the advantage of uniform buttonhole length and adjustable zigzag width. The *keyhole* buttonhole, used on tailored garments or heavy fabrics, can be made using this attachment. The keyhole at one end of the buttonhole provides space for the shank.

If buttonholes do not have to be respaced because of pattern alterations, make the buttonholes after attaching and finishing the facings but before joining to another garment section. This way there is less bulk and weight to handle at the machine.

From "Singer: Step-by-Step" p.144

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Buttonholes

The standards of a well-made buttonhole are:

1) Width is appropriate to the weight of the fabric and size of the buttonhole.
2) Ends are bar-tacked to prevent buttonhole from tearing under stress.
3) Stitches are evenly spaced on each side of the buttonhole.
4) Buttonhole is ⅛" (3 mm) longer than the button.
5) Stitches on each side are far enough apart so that the buttonhole can be cut open without cutting the stitches.
6) Ends have not been cut open accidentally.
7) Interfacing supporting the buttonhole matches the fashion fabric and is not obvious on the cut edges.
8) Buttonhole is on-grain; vertical buttonholes are perfectly parallel to the garment edge, horizontal buttonholes are at perfect right angles to the edge.

Horizontal buttonholes are the most secure, because they are not as apt to let buttons slip out. These buttonholes also absorb any pull against the closure with little, if any, distortion. Horizontal buttonholes should extend ⅛" (3 mm) beyond the button placement line, toward the edge of the garment. Be sure that the space from the center line to the finished edge of the garment is at least three-fourths the diameter of the button. With this spacing, the button will not extend beyond the edge when the garment is buttoned.

Vertical buttonholes are used on plackets and shirt bands. These are usually used with more and smaller buttons to help keep the closure secure. Vertical buttonholes are placed directly on the center front or center back line.

When a garment is buttoned, the button placement lines and center lines of both sides must match perfectly. If the overlap is more or less than the pattern indicates, the garment may not fit properly.

Spaces between buttonholes are generally equal. You may have to change the pattern buttonhole spacing if you have made pattern alterations that change the length or alter the bustline Respacing may also be necessary if you have chosen buttons that are larger or smaller than the pattern indicates. Buttonholes should be spaced so they occur in the areas of greatest stress. When they are incorrectly spaced, the closing gaps and spoils the garment's appearance.

For front openings, place buttonholes at the neck and the fullest part of the bust. Place a buttonhole at the waist for coats, overblouses and princess-seamed dresses or jackets. To reduce bulk, do not place a buttonhole at the waistline of a tucked-in blouse or belted dress. Buttons and buttonholes should end about 5" to 6" (12.5 to 15 cm) above the hemline of a dress, skirt or coatdress.

To evenly respace buttonholes, mark the locations of the top and bottom buttons. Measure the distance between them. Divide that measurement by one less than the number of buttons to be used. The result is the distance between buttonholes. After marking, try on the garment, making sure the buttonholes are placed correctly for your figure. Adjust as necessary.

From "Singer: Sewing Step-by-Step" p.143

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Zippers

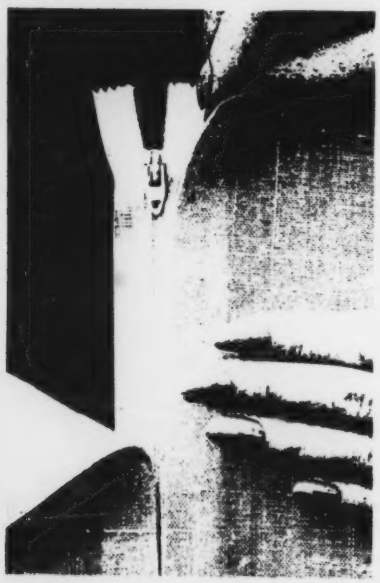
The more often you can use machine methods to eliminate hand sewing, the faster you can sew garment closures. Choose from several timesaving methods for zipper insertions and buttons, including blindstitching by machine for a hand-picked look.

When inserting a lapped zipper with machine blindstitching, use a zipper that is 1" (2.5 cm) longer than the zipper opening so you do not have to stitch past the zipper tab. Your stitching will be straighter when the tab is not in the way, and the zipper can easily be cut to the correct length.

When sewing on buttons by machine, two-hole buttons are faster than buttons with four holes. Also, larger buttons are easier to handle than small ones.

How to Insert a Centered Zipper

1) **Stitch** seam, leaving opening for zipper. Fold seam allowances under, and press. Fuse seam allowances down with ⅜" (1 cm) strip of fusible web.



2) **Apply** basting tape or glue stick on both sides of zipper coil. Place one side of seam on zipper so fold of seam allowance is centered over coil. Place other side of seam on zipper so folded edges meet.

3) **Mark** topstitching line ⅜" (1 cm) from folded edge. For an easy guide, center a strip of ¾" (2 cm) transparent tape over seamline on right side of garment. Stitch next to tape, using zipper foot.

From "Singer: Sewing Step-by-Step" p.147

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Snaps

Snaps are available as regular sew-on snaps, gripper-type snaps, or snap tape.

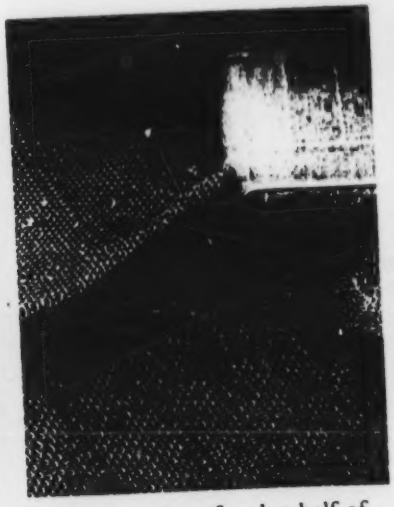
Sew-on snaps are suitable for areas where there is little strain, such as at the neckline or waistline to hold the facing edge flat when buttons are used, at the waistline of blouses, or at the pointed end of a waistband fastened with hooks and eyes. Sew-on snaps consist of two parts: a ball and a socket. Select a size that is strong enough to be secure, but not too heavy for the fabric.

Gripper-type snaps are attached with a special plier tool or a hammer. They have more holding power than a sew-in snap and will show on the right side of the garment. Gripper snaps can replace button and buttonhole closures in sportswear.

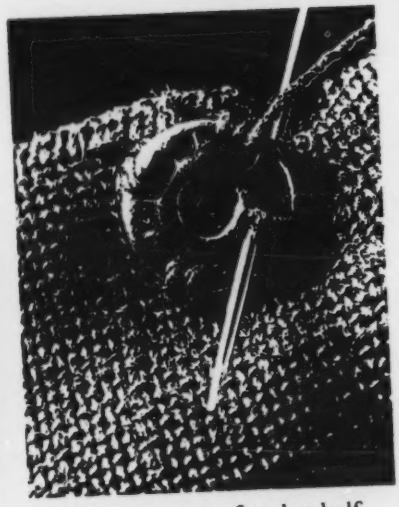
Snap tape consists of snaps attached to pieces of tape. The tape is stitched to the garment with a zipper foot. Snap tape is used in sportswear, home decorating, and for the inside seam of infants' and toddlers' pants.

How to Attach Sew-on Snaps

1) Position ball half of snap on wrong side of overlap section, ⅛" to ¼" (3 to 6 mm) from the edge so it will not show on the right side. Stitch in place through each hole, using single strand of thread. Stitch through facing and interfacing only, not through to right side of garment. Secure thread with two tiny stitches.



2) Mark position of socket half of snap on right side of underlap section. Use one of the following methods: If there is a hole in center of ball half, insert pin from right side through hole and into underlap section. If there is no hole in ball, rub tailor's chalk on ball and press firmly against underlap.



3) Position center of socket half over marking. Stitch in place in same manner as ball half, except stitch through all layers of fabric.

From "Singer: Step-by-Step" p.139

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Timesaving Aids

Many kinds of special equipment are designed to save time in layout, construction and pressing. The more you sew, the more these aids will become necessities. Just as you would invest in timesaving devices for cooking and cleaning, invest in sewing equipment to make your wardrobe and home decorating projects go faster.

Before using a new product, read all instructions carefully. Learn what special handling or care is required, and what fabrics or techniques it is suited for. Here is an overview of some of these specialized sewing products.

Table-top ironing board is portable and saves space. It is easy to set up near your sewing machine. This ironing board keeps large pieces of fabric on the table so they do not stretch out or drag on the floor. It also helps cultivate the habit of detail pressing while you sew.

Hand steamer is a lightweight steam iron, providing a concentrated area of steam at a low temperature setting. No press cloth is needed, even when pressing on the right side of the fabric. It heats to a steam temperature in less than two minutes and is useful for darts, seams, pleats and hems.

Glue substitutes for pinning or basting by holding fabric, leather, vinyl, felt, trims, patch pockets and zippers in place for permanent stitching. Use it for craft work as well as general sewing. Glue stick is water soluble, so it provides only a temporary bond. Liquid glue can be dotted in seam allowances to hold layers of fabric together.

Liquid ravel preventer is a colorless plastic liquid which prevents fraying by stiffening fabric slightly. It is helpful when you have clipped too far into a seam allowance or want to reinforce a pocket or buttonhole. It darkens light colors slightly, so apply cautiously. The liquid becomes a permanent finish that will withstand laundering and dry cleaning.

Basting tape is double-faced adhesive tape that eliminates pinning and thread basting. Use it on leather and vinyl as well as on fabric. The tape is especially helpful for matching stripes and plaids, applying zippers, and positioning pockets and trims. Do not machine-stitch through the tape, because the adhesive may foul your machine needle.

From "Singer: Sewing Step-by-Step" p.30

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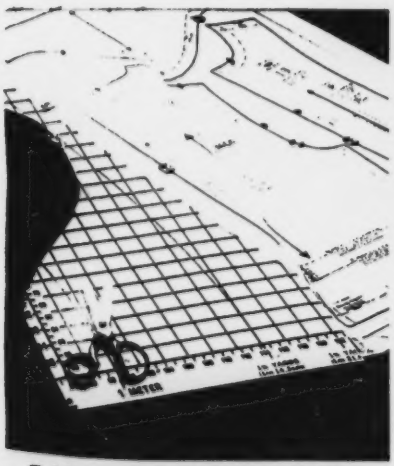
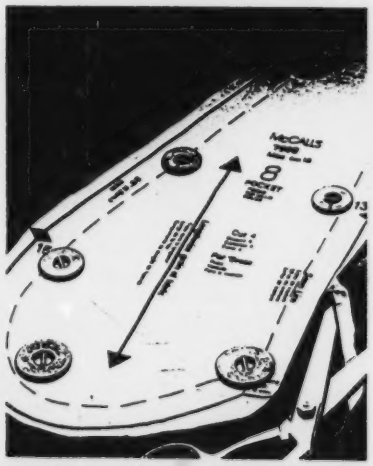
Loop turner is specially designed with a latch hook device at one end to grasp bias tubing or cording and turn it to the right side. It is quicker and easier than attaching a safety pin to one end and working the pin through. Because the wire is so fine, it can be used for very narrow tubing and button loops.

Bodkin threads ribbon, elastic or cord through a casing without twisting. Some bodkins have an eye through which ribbon or elastic is threaded; others have a tweezer or safety pin closure which grabs the elastic. The bodkin above has a ring which slides to tighten the prongs of the pincers.

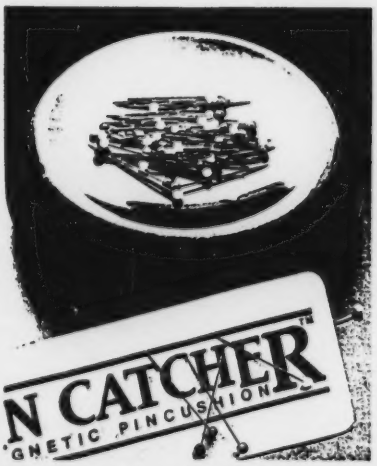
Point turner pokes out the tailored points in collars, lapels and pockets without risking a tear. Made of wood or plastic, its point fits neatly into corners. Use the point to remove basting thread and the rounded end to hold seamlines open for pressing.



Folding cutting board protects a fine table's finish from pin or shears scratches. It also prevents fabric from slipping while cutting, and holds fabric more securely. Stick pins into it for faster pinning, square off fabric against marked lines, and use the 1" (2.5 cm) squares as an instant measure. The folding feature makes storage easy.



Weights hold a pattern in place for cutting. They eliminate time-consuming pinning and unpinning of the pattern and protect fabrics that would be permanently marked by pins. Weights are most easily used on smaller pattern pieces. Some sewers use items like cans of vegetables in place of retail weights.



Magnetic pin catcher and pin cushion keep all-steel pins in their place. The pin catcher attaches to the throat plate of the machine to catch pins as you pull them out while stitching. The magnetic, weighted pin cushion is more convenient than an ordinary one, and is especially handy for picking pins off the floor.

From "Singer: Sewing Step-by-Step" p.31

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Sewing Activewear

Rugby shirts, running shorts, T-shirts, and warm-up suits are designed for active sports comfort but have also become fashion items. One of the reasons for their popularity is their comfort. These garments are usually made of soft knit fabrics and have snug-fitting ribbed, drawstring, or elasticized edges for even greater comfort. See pages 59 and 60 for the selection of fabric and the use of a knit gauge to determine the correct amount of stretch in a fabric.

Pullover sweatshirts and pull-on pants are easy to sew because there are few pattern pieces, all the sewing is done by machine, and the construction can be simplified by the use of flat methods (pages 178 and 179). Fitting for active sportswear is minimal. Patterns usually come in small, medium, large, and extra-large sizes rather than the more specific numbered sizes necessary for other garments.

Fabric Preparation

Preshrink fabrics, tapes, and trims. Preshrink notions to prevent edges and detail areas from rippling in the finished garment. Use the washing and drying methods recommended by the fabric's manufacturer. Do not preshrink ribbings. This distorts ribbing and makes accurate layout and cutting difficult.

Preshrinking the fabric restores the original shape of knits such as sweatshirt fleece and velour, preventing twisted seams in the finished garment. Washing also removes chemical finishes and excess dyes from knits and makes the fabrics easier to sew.

After preshrinking, knits may ripple or look uneven along the selvage edges. To prepare the fabric for pattern layout, fold it along a lengthwise rib and smooth out any wrinkles. It is important to align the pattern sections on the straight grain of the fabric. If sections are cut off-grain, the finished garment will twist instead of draping properly.

Ribbings

Ribbing has lengthwise ridges with great crosswise stretch and recovery, enabling the ribbing to return

From "Singer: Sewing Step-by-Step" p.170

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to its original size and shape. Because of its stretch and recovery qualities, ribbing may be used instead of a hem to finish necklines, wrists, ankles, armholes, and waistlines. Ribbed edges provide a snug but comfortable fit for pullover and pull-on garments.

Purchasing Ribbings

Most ribbings are sold by the inch (centimeter) in tubular form. A typical ribbing is 22" (56 cm) wide. Polyester/cotton ribbings **(1)** are a suitable choice for sweatshirt fleece, lightweight jersey, and T-shirt knits. For outerwear, nylon/spandex ribbing **(2)** provides a firmer, stronger edge. These tubular ribbings are cut to the correct length for the garment. Because the ribbing is folded crosswise to finish the outer edge, it is cut twice the finished width.

For casual knit shirts, use a ribbing set **(3)** for the collar and the sleeve edges; the set, which is usually striped in one or two additional colors, has finished outer edges. For dressier knit garments, finished edge ribbing **(4)** is sold by the yard (meter). It is a single layer of ribbing to be cut to size for the specific garment. Ready-made cuffs **(5)** in doubled tubular form eliminate the need to fit the ribbing to the garment. The fold forms the finished edge.

Because the color selection of ribbings may be limited, a contrasting ribbing is often a more attractive choice than striving for a perfect match. You could also substitute other fabrics, such as two-way stretch spandex knit, for ribbing, as long as the fabric has good stretch and recovery qualities. Also, you can cut self-fabric strips crosswise if working with a knit that stretches at least 25 percent in this direction.

Cutting Ribbings

Ribbings vary in their amount of stretch, so it is best to estimate the length of ribbing required either by pin-fitting it on your body or by measuring the garment edge. The finished width should be in proportion to the size of the garment edge. For example, waistline ribbings are cut wider than ribbings for necklines and sleeveless armholes.

Cut ribbing from a single thickness, or fold it crosswise and cut it doubled as it will be applied to the garment. Lightweight ribbings are easier to handle if folded and pressed lightly before cutting; be careful not to stretch the ribbing while pressing. The chart on page 172 provides measurements for cutting folded and unfolded ribbings.

From "Singer: Sewing Step-by-Step" p.171

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Waistline Finishes

Sweatpants or warm-up pants are simple to sew because they have only two major pattern pieces and the fit at the waistband is adjustable. There are several ways to finish pants at the waistline. None of the techniques is difficult, but they may require adapting the pattern by marking new cutting lines above the waistline.

Elastic in a casing is a simple and easy waistline finish. Elastic 1" or ¾" (2.5 or 2 cm) wide is normally used in the casing.

Ribbing waistband with a drawstring or elastic is less bulky and more comfortable than a casing. Ribbing of a contrasting color is decorative as well as practical.

Elastic with built-in drawstring is 1½" (3.8 cm) elastic knitted with a flat cord running through its center. It is generally sold on rolls in fabric stores.

Casing with multiple rows of elastic does not twist or roll. Three rows of ½" (1.3 cm) elastic create a waistband slightly wider than most elasticized casings. For a narrower waistband, use two rows of elastic instead of three.

Elasticized waistband with several rows of stitching is a comfortable, non-roll finish for knit sweatpants or nylon warm-ups. Elastic applied with this method will not twist or shift. Use elastic with good stretch and recovery qualities so the waistband retains its fit. As an option, you can add a drawstring.

From "Singer: Sewing Step-by-Step" p.175

p-141

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Dialogues:

Changing Department 改變部門

Garment Related Words: 有關制衣用字：

Bias Tape 斜條包布邊
Bound Edge 包邊
Piper 鑲邊喇叭

Siu-Ying: Do you think Mrs. Wong would let me do something else instead of sewing zipper?
你想黃太太會不會讓我縫其他東西而不縫拉鍊呢？

Mei-Ying: What would you like to do?
你想做什麼呢？

Siu-Ying: I like to bound edges. It's so easy. The piper would help you slide the bias tape in.
我喜歡做包邊，它很容易，那鑲邊喇叭會幫你滑那斜條布進去。

Mei-Ling: Why don't you go to ask Mrs. Wong?
爲什麼你不去問黃太呢？

From "NWLP Broadcast Lessons Book I p.42"

p-142

Dialogues:

Remove Stitches 拆線步

Garment Related Words: 有關制衣用字：

Seam Ripper 拆線刀

Prong 尖端

Siu-Ying: Can I use your seam ripper? I couldn't find mine. I can't sew zipper.
我可以用你的拆線刀嗎？我找不到我的拆線刀，我不可以車拉鍊。

Mei-Ling: Be patient. Here is my ripper.
有點耐性，這是我的拆線刀。

Siu-Ying: Oh! No! I rip the fabric. I give up.
噢！不得了！我弄破布料，我放棄了。

Mei-Ying: Let me help you. You can't slide the ripper when you remove the stitches. You insert prong of seam ripper under single stitches at one inch intervals to break the thread.
讓我來幫你！你在拆線時，不可以用拆刀滑拉過去，你要插尖端入線步內挑起，大概每一吋挑一步。

From "NWLP Broadcast Lessons Book I p.44"

p-143

Test for Students:

ESL Level

1. Name three types of sewing equipments:

   a. _____

   b. _____

   c. _____

2. Fill in the blanks:

   Xiao Wei is a seamstress. She is good at _____.

   Her husband is a mechanic. He is good at _____.

Basic Skills Level

Answer the following questions:

1. To be a highly-qualified worker in the garment industry, what types of sewing equipments do you need to know? (Name 4-5 types).

   a. _____

   b. _____

   c. _____

   d. _____

   e. _____

2. What kind of sewing techniques do you want to learn most to improve yourself? Why?

Unit 13 Reading Spec Sheet

Objectives:

1. To identify the terms used in a spec sheet
2. To understand the purpose of using a spec sheet

Suggested Activities:

ESL Level

1. Identify the items in a spec sheet.
2. Ask your partner: Is it important to know how to read a spec sheet? Why?

Basic Skills Level

1. Same as ESL level.
2. Compare the basic spec sheet with a dress that has many extra items such as button size and belt style. In a small group, add the extra description onto the spec sheet that would actually describe the specific dress.
3. Try to fill in a blank spec sheet by using a tape measure and a picture of a dress.

Reading Materials:

Items	Remarks
Center front	Tack
Side front	Duplicate
Right front	Front facing
Left front	Back facing
Fac. front	
Center back	Special Instructions
Side back	Flaps
Fac. back neck	Closing seams
Under collar	
Top collar	Trimmings
Neck stand	Zipper's
Sleeves	Elastic
Cuffs	Button's
Welt	Pad's
Center front skirt	Hook & eye
Side front skirt	Belt
Side back skirt	Snap
Center back skirt	
Waistband	
Pocket	
Tie belt	
Buckle	
Fusible lining	

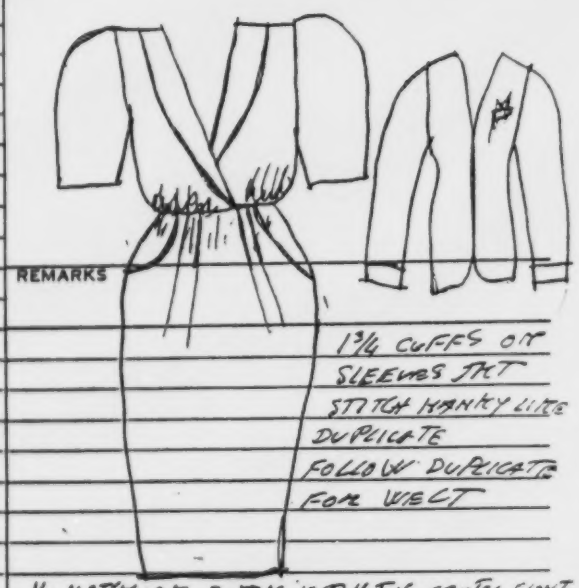
V.L.P. FASHIONS LTD.

STYLE NO. 62749

VINCENT
PATTERN MAKER

DATE 6-29-92 O.K.
SEND SIZE 8
FOR DUPL.

ITEM	AMT. OF PARTS
CENTER FRONT	
SIDE FRONT	
RIGHT FRONT JKT	1
LEFT FRONT	1
FAC. FRONT	2
CENTER BACK	1
SIDE BACK	
FAC. BACK NECK	1
UNDER COLLAR	
TOP COLLAR	
NECK STAND	
SLEEVES	2
WELT	1
CENTER FRONT SKIRT	
SIDE FRONT SKIRT	
SIDE BACK SKIRT	
CENTER BACK SKIRT	
WAIST BAND	
POCKET	
TIE BELT	
BUCKLE	



REMARKS

1¾ CUFFS ON SLEEVES JKT
STITCH HANKY LINE
DUPLICATE
FOLLOW DUPLICATE FOR WELT

COMBO #1		V. NOTCH ON BOTTOM WAIST IS CENTER FRONT
FRONT SKIRT	1	3" LAP OVER ON FRONT WAIST
BACK " "	2	(4) PLEAT ON FRONT SKIRT
HANK	1	SKIRT ONE PIECE BACK
BELT CUT TO R + I	1	ELASTIC ON WAISTLINE
LOOP CUT O R + I	1	FOLLOW DUPLICATE FOR PAD'S ON DRESS + JKT
COMBO #2		1/2 HEM ON DRESS
FRONT WAIST	2	1¼ HEM ON DRESS SLEEVES
BACK " "	1	1/2 HEM ON BACK JKT
FRONT FAC	2	FOLLOW DUPLICATE
SLEEVES	2	
TOP COLLAR	2	
UNDER " "	2	STITCH ELASTIC AS DUPLICATE

ELASTIC	6	8	10	12	14	16
MEASN	21	22	23	24	25½	27"

TO MATCH SELF

FUSIBLE LINING 4420

FRONT JKT FAC	2
BACK FAC	1
TO MATCH COMBO #2 FUSIBLE 4420	
FRONT WAIST FAC	2
TOP COLLAR	2

SPECIAL INSTRUCTIONS
SEW OUT ALL COLLARS, CUFFS, FRONTS, POCKETS FLAPS ¼" WAISTBANDS ⅜" CLOSING SEAMS ½"

TRIMMINGS

ZIPPER'S
ELASTIC 3/4 - 1/4 ELASTIC
BUTTON'S
PAD'S (1) PR #5-420 - 2 COLORS (2) PR #9-MOOR
HOOK & EYE - SNAP - MARK RITE
BELT 1/2 X 29½ COMBO #1 COVERED
SEAM BINDING D.K. AND DARK GREY

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spec sheet

STYLE NO. 12513.

FACE-ing

SELF

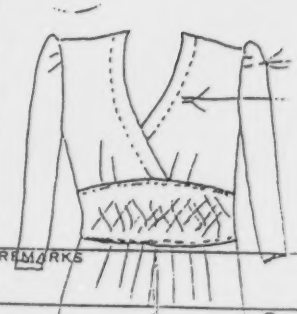
R.E.O. Original

CARMELO
PATTERN MAKER

DATE 5-13-92-OK.

SEND SIZE 8 FOR DUPL.

ITEM DRESS	ANY. OF PARTS
FRONT WAIST TOP.	2
FRONT " MIDDAEFF	1
RIGHT FRONT	
LEFT FRONT	
FAC. FRONT	2
BACK WAIST TOP.	2
BACK " MIDDAEFF	2
FAC BACK NECK	2
UNDER COLLAR	
TOP COLLAR	
NECK STAND	
SLEEVES	2
CUFFS	
CENTER FRONT SKIRT	2
SIDE FRONT SKIRT	
RIGHT BACK SKIRT	1
LEFT BACK SKIRT	1
WAIST BAND	
POCKET SKIRT	4
TIE BELT	
BUCKLE	



REMARKS

DRESS

EDGE STITCHING AT WAIST MIDDAEFF

1" TOP STITCHING AROUND NECK

1/4" BACK ZIPPER

5/8" BUTTON FROM EDGE

1/4" HEM EDGE BOTTOM SKIRT

PRESS FUSIBLE LIKE DUPLICATE

10 PLEATS FRONT SKIRT
3 PLEATS EACH BACK SKIRT

2 PLEAT EACH FRONT AT BUST GOING TO CENTER FRONT

5/8" LAPOVER FRONT TOP

TAPE AT NECK

TACK PADS LIKE DUPLICATE
4 PLEATS SLEEVES CAP

FUSIBLE LINING 4420

FRONT NECK FAC.	2
BACK WAIST & NECK FAC.	2
BACK MIDDAEFF FAC.	2
BACK SKIRT FAC.	2

SPECIAL INSTRUCTIONS
SEW OUT ALL COLLARS, CUFFS, FRONTS, POCKETS FLAPS 1" WAISTBANDS 1/2" CLOSING SEAMS 1"

TRIMMINGS

ZIPPER'S	
ELASTIC	
BUTTON'S 10/24 #9142 BLK.	
PAD'S ① PR-5-419-25	MADE-RITE
HOOK & EYE	- SNAP -
BELT	1 yds TAPE

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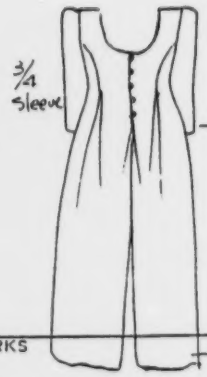
V.L.P. FASHIONS LTD.

STYLE NO. 6163178

Anna
PATTERN MAKER

DATE 7/16/92 -O.K.

SEND SIZE 11 FOR DUPL.



ITEM	NUMBER OF PARTS
CENTER FRONT Jumpsuit	2
SIDE FRONT	
RIGHT FRONT	
LEFT FRONT	
FAC. FRONT	1
CENTER BACK Jumpsuit	2
SIDE BACK	
FAC. BACK NECK	2
UNDER COLLAR	
TOP COLLAR	
NECK STAND	
SLEEVES	2
CUFFS	
CENTER FRONT SKIRT	
SIDE FRONT SKIRT	
SIDE BACK SKIRT	
CENTER BACK SKIRT	
WAIST BAND	
POCKET	
TIE BELT	
BUCKLE	

TERMS TO REMEMBER

REMARKS

stitch pleat 1" below cut edge
3 Box pleats on Front
2 Box pleat on Back.

5 Buttons on Front center.

Tack shoulder pad as duplicate

Tack Front & back Facings as duplicate.

Zipper - back

LINING

Fusible 4420

Front Fac.	1
Back Fac.	2

TERMS TO REMEMBER

SPECIAL INSTRUCTIONS
SEW OUT ALL COLLARS, CUFFS, FRONTS, POCKETS FLAPS ¼" WAISTBANDS ½" CLOSING SEAMS ½"

TRIMMINGS

ZIPPER'S 17" D.T. regular
ELASTIC
BUTTON'S 5/24 self Cover ball ball
PAD'S #1 Pr. #0313 - w.s. - made Rite
HOOK & EYE - SNAP -
BE

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SPEC Sheet

Acct: Vision spec sheet

Style # 133
10101

Model

Date - 5/6 92

Self -

PATTERN

2 Back

2 Front

1 Fly, Right

Cuffs

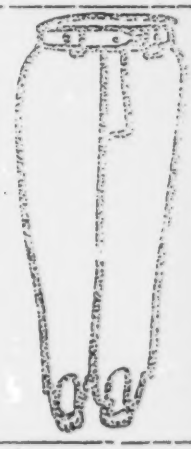
1 Band Tops

2 Side Bottoms

Trim

Cutting Instructions

Out Edge



Interlining

Notes

Edge Stitch - W/B. Side S

Loops

1"2" T.S Fl

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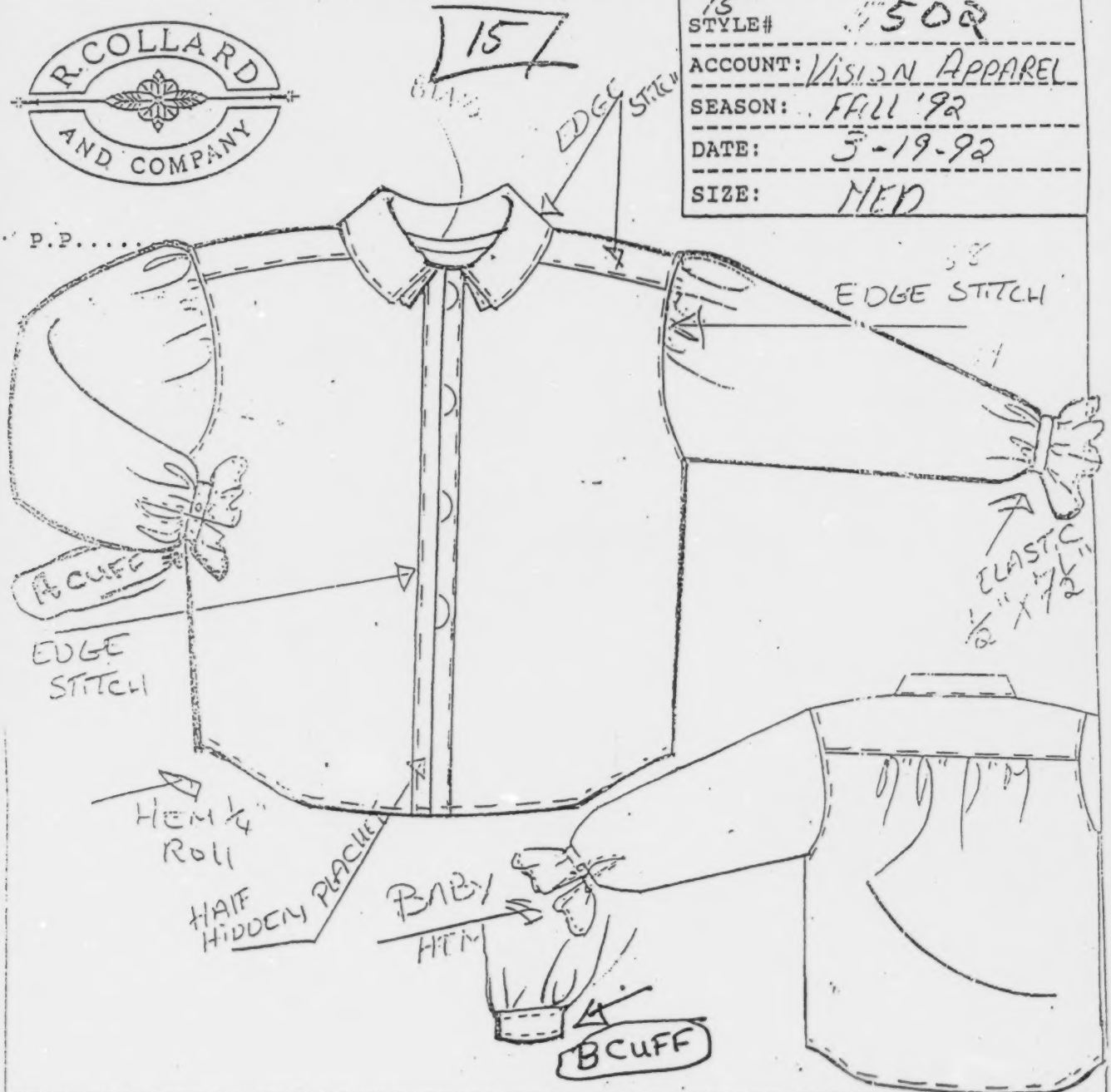
Spec sheet

R. COLLARD AND COMPANY

15

STYLE#	15 7502
ACCOUNT:	VISION APPAREL
SEASON:	FALL '92
DATE:	5-19-92
SIZE:	MED



FABRIC: WOVEN — CUT (1) BIAS 1 1/4" X 22" FOR

SEAM ALLOWANCE: 1/2" SEAMS MEASURED CLOSED

ITEM: SHIRT, BABY HEM CUFF

ZIPPER: * CUT (2) BIAS for STEEL PLACKET 1 1/4" X 9"

BUTTONS: 55 LINE

CUFF ELASTIC CUT (2) 1/2" X 7 1/2"

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Unit B
spec sheet

9/24/92

135

10. PATTERN

SELF

(2) FRONTS #30047
(1) Back 30047
(2) Sleeves 30047
(1) Top Collar #20051
(1) Bottom Collar #20051
(1) Top Stand #20051
(1) Bottom Stand #20051
(2) CUFFS #20051
(1) Bias Strip #20051
(2) ~~Pocket~~ ~~Welt~~
TRICO
(2) Pocket 30047
(1) Top collar 20051
(1) Top Stand 20051
(2) CUFFS 20051
(1)

Self - Sueded Rayon w/ Eyelet Embroidery

Out Gdo

TRIM
(7) CF Buttons
(2) Cuff Buttons

INTERLINING

NOTES Topstitch -
Edgestitch -
collar, cuffs, armholes, front & shoulder seam -

1/4" T.S. Hem

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NAP INC. MEASUREMENT/COMMENT SHEET

PAJAMA PANT/SHORT/BOXER.LINGERIE

STYLE NO_____ DESCRIPTION_____ DATE_____ DIVISION_____ FABRIC/KNIT CONST____ COUNTRY/FACTORY____ GMT WEIGHT_____ FABRIC/PRINT_____ SAMPLE NO_____							
	SIZE				COM-MENT	TOL. +/-	Approved Measure-ments
C	Waist/Waist Relaxed 1/2						
C1	Waist Extended 1/2						
D	High Hip 1/2						
D1	Low Hip 1/2						
R	Thigh 1/2						
V	Knee 1/2						
V1	Knee 1/2						
F1	Knee=Leggings 1/2						
F2	Leg Opening 1/2 For Shorts Wide Opening						
F2	Leg Opening 1/2 For Shorts Semi Wide Opening						
F3	Leg Opening 1/2 For Shorts Narrow Opening						
F	Leg Opening 1/2 For Pant						
U1	Inseam Shorts<or=4 Inches						
U2	Inseam Shorts >4 Inches						
U	Inseam Pant						
S1	Front Rise						
T1	Back Rise						
SPEC BY NOT APPROVED APPROVED TEST APPROVED BULK							

Dialogues:

Calling to find out about the job opening 打電話問工

Garment Related Words: 有關制衣用字
Spec sheet 衣服的樣式，尺吋指示表
Sewing technique 縫衣技巧

Mei-Ling: Hello, may I speak to Ms. Hill?
唏，我可以跟山小姐談話嗎？

Ms. Hill: This is she. Who's calling?
這是她了。請問是誰呢？

Mei-Ling: My name is, Mei-Ling. I am calling about the sample maker position that you advertised in Women's Wear Daily.
我的名字是美玲。我是想知道你在"每日婦女服裝"登廣告的縫樣本職位的。

Ms. Hill: Are you a sample maker now?
你現在是不是做縫樣本的呢？

Mei-Ling: I am not. But I have been a seamstress for more than 10 years. I have very good sewing technique. I am sure that I can be a sample maker.
不是。但我做了車衣有十多年，我的縫衣技巧很好。我想我是可以做縫樣本的。

Ms. Hill: Can you read English spec sheet?
你可以看英文的衣服式樣尺吋指示表嗎？

Mei-Ling: Yes, I can.
可以。

Ms. Hill: Would you like to come in for a job interview? I have to see your sewing technique.
你可來公司見工嗎？我要看看你的縫衣技巧。

Dialogues:

Following Spec Sheet 跟著圖樣做

Garment Related Words: 有關制衣用字:
Double breasted 雙衿
Single pleat trousers 單褶袂

(Lily is Ms. Wong's English name) 黃太的英文名是莉莉

Wendy: Lily, did you beep me?
莉莉，你可有傳呼我？

Ms. Wong: Yes. I want to ask you about the sample I got this morning.
有，我要問你關於今晨拿來的樣本。

Wendy: What about it ?
有甚麼問題？

Ms. Wong: The outfit on the spec sheet is a double breasted top with a pair of single pleat trousers. But the pieces they gave me were not.
這套衫在圖樣上是一件雙衿上衣配一條單褶袂。但我拿到的料子不一樣。

Wendy: What do you have then?
你拿到甚麼呢？

Ms. Wong: I have skirts instead of trousers.
是半腰裙，不是袂。

Wendy: Let me find out and I will call your back.
讓我查清楚再打電話給你。

From "NWLP Broadcast Lessons Book II p.24"

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Dialogues:

Give a helping hand (2) 給予幫助之手（二）

Garment Related Words: 有關制衣用字
Sweatshirt 運動上衣
Pull-on pants 鬆緊帶長褲
Overedge stretch stitch 繞邊伸縮線步

Ms. Hill: Thank you very much for being able to work overtime tonight. Here are all the pieces for the sweatshirt and the pull-on pants.
多謝你可以幫忙今晚加班。這是所要車運動上衣和鬆緊帶長褲的碎件。

May: Let me see. I want to make sure I have all the pieces and understand what the spec sheet says. What kind of seam should I use?
讓我看看。我要弄清楚和明白服裝尺吋指示表的說明和有齊所有的碎件。我要用甚麼線步車呢？

Ms. Hill: We usualy use overedge stretch stitch.
我們通常用繞邊伸縮線步。

May: All right. Let me check if I get everything here.
好的。讓我查可有所有的東西。

From "NWLP Broadcast Lessons Book II p.37"

p-156

Test for Students:

ESL Level

Look at the picture and name ten items in a spec sheet with the following terms: right front, left front, facing front, sleeves, welt, cuffs, belt, buckle, center front skirt, side front skirt

a. _____

b. _____

c. _____

d. _____

e. _____

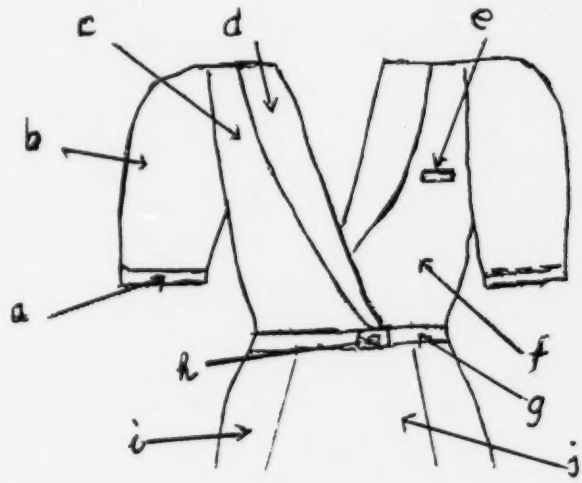
f. _____

g. _____

h. _____

i. _____

j. _____



Basic Skills Level

1. Name five items of a spec sheet:

   a. _____

   b. _____

   c. _____

   d. _____

   e. _____

2. Answer the following question:

   Is it important to know how to read a spec sheet? If yes, explain why.

Unit 14 Safety & Health Issues at Work

Objectives:

1. To identify safety signs and learn how to handle emergency
2. To know job-related health problems

Suggested Activities:

ESL Level

Discussion:

1. If there were a fire in your workplace, what would you do?
2. Are there fire regulations at your workplace?
3. Does your workplace have fire regulations, fire drills, fire escapes or fire stairs and fire extinguisher? If yes, do you know where they are located?
4. Name the safety and health problems that could be caused by your job.

Basic Skills Level

Discussion:

1. Same as ESL level.
2. Have you ever seen a building on fire? If yes, what was it like and how did you feel?
3. Why is it dangerous to use elevators during a fire?
4. What are the things that you can do to avoid accidents at work?

Reading Materials:

Health at Work

Carpal tunnel syndrome	back pain
tingling	numbness
disability	headaches
wrist splint	high blood pressure
insomnia	irritable
stress	breathing problems
depressed	cancer
lung disease	toxic chemicals

Safety at Work

fire exit	emergency exit
fire regulation	fire escape
fire stairs	fire extinguisher
fire drill	accident
clean air	poison
harmful substance	first aids
ambulance	insurance

In Case of Emergency Call

Fire _____

Police _____

Doctor _____

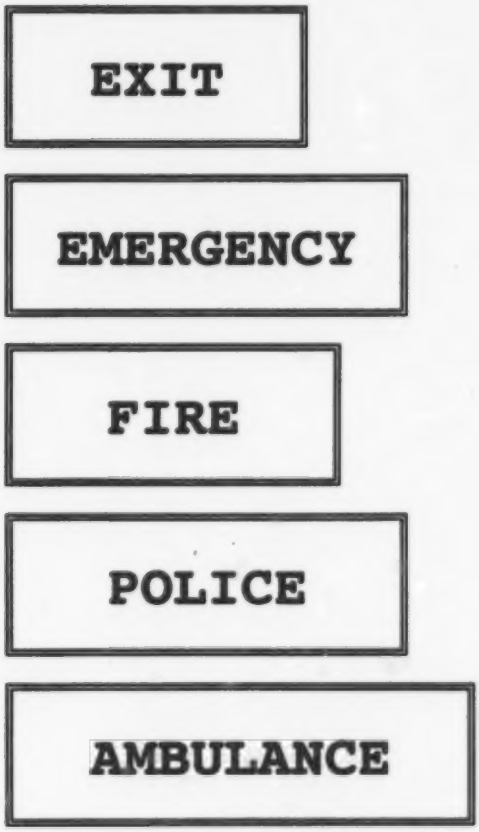
Ambulance _____

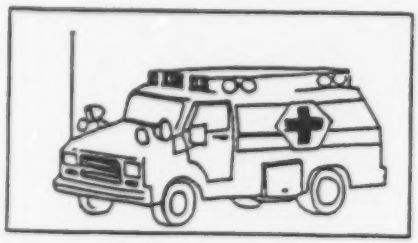
Poison Control _____

In case of emergency dial 0.

In case of emergency dial 911.

Signs





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Safety and Health at Work

Work can be **hazardous** to your safety and health. You have a right as a worker to know how your workplace affects you. Here are a few of the safety and health problems which may be caused by your job.

Carpal Tunnel Syndrome

Do you have **pain, tingling,** or **numbness** in your hand, wrist, arm, or shoulder? Does it get worse at night and better if you don't work for a week? You may have **Carpal Tunnel Syndrome.** Carpal Tunnel Syndrome is an inflammation of your wrist that damages your nerves. It is caused by repeating the same hand movements over and over again -- especially hand movements that bend your wrist or put pressure on your fingers and hands.

Carpal Tunnel Syndrome is very serious. It can cause permanent **disability.** But if you catch it in time, a doctor can treat you successfully. The best treatment is to wear a **wrist splint** so you can rest your wrist. If all else fails, a doctor may recommend drugs or an operation.

The best way to deal with Carpal Tunnel Syndrome is to prevent it. Carpal Tunnel Syndrome could be prevented if your machine had a different design or if the movements of your job were changed so there is less stress on your body.

Stress

Do you have **headaches, insomnia, high blood pressure?** Do you feel **irritable** or **depressed?** You may suffer from stress. Stress is not just a personal problem. Stress can be caused by things at work like noise, boredom, pressure to work fast, low wages, and other things. Sometimes people treat stress with medicine -- they take aspirin, tranquilizers, blood pressure medication. But the only way to reduce stress is to change the conditions that cause it.

Toxic Chemicals

Toxic (or poisonous) chemicals are another health hazard found in many workplaces. They are especially dangerous because you can't see them. Some problems caused by toxic chemicals are **breathing problems, lung disease** and **cancer.**

From "Workbook for Workplays" p.96

Formaldyhyde is one toxic chemical that may be found in your workplace. It is found in most fabric and is released into the air as fumes. Other chemicals, such as **polyvinyl chloride (PVC)** also create toxic fumes. These fumes are dangerous. Good ventilation helps. However, the best way to stay healthy is to ask for safe conditions and safe materials at work.

You have the right to know what toxic chemicals you work with and how they affect you. This is the law.

Occupational Safety and Health Act

The Occupational Safety and Health Act of 1970 covers all the problems just described. The act says that all workers in this country have the right to a safe and healthy workplace. The agency that carries out this act is called **OSHA**. All workers have the right to call OSHA and ask for an **inspection** of their workplace. They can also ask that their names be kept secret. If OSHA decides there is a serious problem, they can require the company to correct the problem.

Sometimes there is a local committee on occupational safety and health that can advise you about health and safety at work. In Massachusetts, there is an organization called MassCOSH -- Massachusetts Coalition for Occupational Safety and Health.

Conclusion

Any group of workers also has the right, on its own, to petition or to protest against unsafe working conditions.

If you are a union member, your union contract may contain safety and health language that can be enforced through the grievance procedure.

You are entitled to a safe and healthy workplace. You can help to make sure you have one.

From "Workbook for Workplays" p.97

Talking to the Supervisor

The supervisor can solve problems and answer questions that are more serious and that are controlled by company policy.

When should you ask the supervisor?

When you hurt yourself.

What do you say?

I need to see a nurse.
I cut myself.
I put a needle through my finger.
I sewed my finger.
I burnt my hand.
My finger is stuck.
Do you have a band aid?
I need to file an accident report.

What else can you say?

_____

_____

_____

When you have a question about your piece-rate.

What do you say?

The price is wrong.
I can't make it at this rate.
This is priced different.
Is it a different method? (style? machine?)
What's the price for this?
They cut my rate.

What else can you say?

_____

_____

_____

From "English for Garment Shop"

To Read:

On Monday Aguinaldo burnt his hand. It was not very serious. He did not want to file an accident report. He did not want to cause problems. Tony convinced Aguinaldo to file the report.

On Tuesday, Aguinaldo tried to lift a heavy machine. Because he was using his sore hand, he lost his grip. The machine fell and he hurt his back.

Aguinaldo must be out of work for three weeks. The injury was work related because of his burnt hand so he will receive Workmen's Compensation.

Now he is glad that he filled the original accident report.

Exercise I: Make each sentence into a "yes/no" question.

1. S: On Monday Aguinaldo burnt his hand.

   Q: Did Aguinaldo burn his hand on Monday?

2. S: It was not very serious.

   Q: Was it very serious?

3. S: He did not want to file an accident report.

   Q: _____.

4. S: He did not want to cause problems.

   Q: _____.

Exercise II: On the next page is an accident report form.

The supervisor or personnel officer fills out this form. Role play with the teacher or on advanced student. You be the injured worker. Let the teacher ask you the questions.

From "English for Garment Shop"

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NOTICE AND PROOF OF CLAIM FOR DISABILITY BENEFITS

DB-450 (12-81)

CLAIMANT: READ THE FOLLOWING INSTRUCTIONS CAREFULLY

1. USE THIS FORM ONLY IF YOU BECOME SICK OR DISABLED WHILE EMPLOYED OR IF YOU BECOME SICK OR DISABLED WITHIN FOUR (4) WEEKS AFTER TERMINATION OF EMPLOYMENT. USE GREEN CLAIM FORM DB-300 IF YOU BECOME SICK OR DISABLED AFTER HAVING BEEN UNEMPLOYED MORE THAN FOUR (4) WEEKS.
2. YOU MUST COMPLETE ALL ITEMS OF PART A – THE "CLAIMANT'S STATEMENT," BE ACCURATE. CHECK ALL DATES.
3. BE SURE TO DATE AND SIGN YOUR CLAIM (SEE ITEM 12). IF YOU CANNOT SIGN THIS CLAIM FORM, YOUR REPRESENTATIVE MAY SIGN IN YOUR BEHALF. IN THAT EVENT, THE REPRESENTATIVE'S RELATIONSHIP TO YOU AND HIS ADDRESS SHOULD BE NOTED UNDER HIS SIGNATURE.
4. DO NOT MAIL THIS CLAIM UNLESS YOUR DOCTOR COMPLETES AND SIGNS PART B – THE "DOCTOR'S STATEMENT."
5. YOUR COMPLETED CLAIM SHOULD BE MAILED WITHIN TWENTY (20) DAYS AFTER YOU BECOME SICK OR DISABLED TO YOUR LAST EMPLOYER OR HIS INSURANCE COMPANY.

PART A — CLAIMANT'S STATEMENT (Please Print or Type) ANSWER ALL QUESTIONS

2. My Social Security Number is: ☐☐☐ ☐☐ ☐☐☐☐

1. My name is ..... (First / Middle / Last)

3. Address ..... (Number / Street / City or Town / State / Zip Code / Apt. No.)

Tel. No. ..... 4. My age is ..... 5. Married (Check one) ☐ YES ☐ NO

6. My disability is (If injury, also state how, when and where it occurred) .....

.....

7. I became disabled on ..... (Mo. / Day / Year) a. I worked on that day ☐ YES ☐ NO

b. I have since worked for wages or profit ☐ YES ☐ NO If "Yes," give dates .....

.....

8. Give name of last employer. If more than one employer during last eight (8) weeks, name all employers.

Employer's			Dates of Employment						Average Weekly Wages (Include Bonuses, Tips, Commissions, Reasonable Value of Board, Rent, etc.)
			From			Through			
Business Name	Business Address	Telephone No.	Mo.	Day	Yr.	Mo.	Day	Yr.	

9. My job is or was ..... (Occupation) ..... (Name of Union and Local No., if Member)

10. For the period of disability covered by this claim

a. Are you receiving wages, salary or separation pay: ..... ☐ YES ☐ NO

b. Are you receiving or claiming:

(1) Workers' Compensation for work-connected disability ..... ☐ YES ☐ NO

(2) Damages for personal injury ..... ☐ YES ☐ NO

(3) Unemployment Insurance Benefits ..... ☐ YES ☐ NO

(4) Disability Benefits under the Federal Social Security Act ..... ☐ YES ☐ NO

If "Yes" is checked in any of the items a, b(1), b(2), b(3) or b(4), fill in the following:

I have ☐ Received or ☐ Claimed from ..... For the Period ..... (Date) To ..... (Date)

11. I have received disability benefits for another period or periods of disability within the 52 weeks immediately before my present disability began ..... ☐ YES ☐ NO

If Yes, fill in the following: I have been paid by ..... From ..... To .....

12. I have read the instructions above. I hereby claim Disability Benefits and certify that for the period covered by this claim I was disabled; and that the foregoing statements, including any accompanying statements, are to the best of my knowledge true and complete.

SIGN HERE → Claim signed on ..... (Date) ..... (Claimant's Signature)

If signed by other than claimant, print below: name, address, and relationship of representative.

..... (Name and Address) ..... (Relationship)

IF YOU HAVE ANY QUESTIONS ABOUT CLAIMING DISABILITY BENEFITS, CONTACT THE NEAREST OFFICE OF THE NEW YORK STATE WORKERS' COMPENSATION BOARD, OR WRITE TO: WORKERS' COMPENSATION BOARD, DISABILITY BENEFITS BUREAU, 100 BROADWAY-MENANDS, ALBANY, N.Y. 12241.

SI SE LE OCURREN ALGUNAS PREGUNTAS RESPECTO A RECLAMAR BENEFICIOS POR INCAPACIDAD, COMUNIQUESE CON SU OFICINA MAS CERCANA DE LA JUNTA DE COMPENSACION OBRERA DE NUEVA YORK, O ESCRIBA A: WORKERS' COMPENSATION BOARD, DISABILITY BENEFITS BUREAU, 100 BROADWAY-MENANDS, ALBANY, N.Y. 12241.

DOCTOR MUST COMPLETE PART B ON REVERSE SIDE

★ ANY PERSON WHO KNOWINGLY AND WITH INTENT TO DEFRAUD ANY INSURANCE COMPANY FILES A STATEMENT OF CLAIM CONTAINING ANY MATERIALLY FALSE INFORMATION, OR CONCEALS FOR THE PURPOSE OF MISLEADING, INFORMATION CONCERNING ANY FACT MATERIAL THERETO, COMMITS A FRAUDULENT INSURANCE ACT, WHICH IS A CRIME.

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BEST COPY AVAILABLE

Dialogues:

1. A: Fire Department.
   B: I want to report an emergency!
   A: Yes?
   B: My apartment is on fire!
   A: What's your name?
   B: Carol Weaver.
   A: And the address?
   B: 76 Lexington Boulevard.
   A: Telephone number?
   B: 718-354-6260.
   A: All right. We'll be there right away.
   B: Thank you.

2. Worker: I put a needle through my finger.
   Supervisor: How did it happen?
   Worker: I sewed my finger when I rushed to answer the phone.
   Supervisor: Go see the nurse in First Aid.

3. Xiao Yin: You know ... you don't look very well. Are you feeling okay?
   Mei Ling: No, not really.
   Xiao Yin: What's the matter?
   Mei Ling: I have a backache.
   Xiao Yin: I am sorry to hear that.

4. Mei Ling: Excuse me. Can you help me?
   Pharmacist: Yes.
   Mei Ling: I have a backache. What do you recommend?
   Pharmacist: I recommend Brown's Pain Pills.
   Mei Ling: Brown's Pain Pills?
   Pharmacist: Yes.
   Mei Ling: Where can I find them?
   Pharmacist: They're in Aisle 3 on the top shelf.
   Mei Ling: Thank you.

Test for Students:

ESL Level

Fill in the form based on the dialogue:
Jack: The fire exit is blocked. These boxes should be removed.
Mike: I'll talk to the supervisor about it.

NAME: _____ DATE _____
Describe the unsafe working condition:
Suggestions:
SIGNATURE: _____

Basic Skills Level

Fill in the accident report form based on the dialogue:
Xiao Keung: I hurt my hand.
Supervisor: How did it happen?
Xiao Keung: I was pressing a dress when the foreman asked me to press faster. I burnt my left hand.

ACCIDENT REPORT FORM		
NAME _____		
DATE OF INJURY _____ TIME _____		
TYPE OF INJURY	BODY PART INJURED	
___ bruise ___ burn ___ cut ___ fracture ___ poisoning ___ shock ___ sprain ___ strain OTHER: _____	___ ankle ___ arm ___ back ___ chest ___ finger ___ foot ___ hand ___ head OTHER: _____	___ ear ___ eye ___ leg ___ toe
HOW DID THE ACCIDENT HAPPEN? _____		
SIGNATURE _____ DATE _____		

Unit 15 Benefits & Rights of a Worker

Objectives: 1. To understand the company's policy

2. To know a worker's benefits and rights

Suggested Activities:

ESL Level

Discussion:

1. Do you know your company's policy?

   e.g. rules about the company's requirements, safety and other regulations.

2. Do you know your responsibilities to the company?

   e.g. hours you are expected to work, rules regarding absences and safety, etc.

3. What does your union contract explain?

   e.g. wages, paid vacation and holiday, safety and health conditions, etc.

4. Do you know your rights?

   e.g. What is the minimum wage under United States law?

   What are your civil rights according to your contract?

   What paid holiday do you have?

Basic Skills Level

Same discussion as ESL level.

Reading Materials:

Unemployment, Union and Insurance

Labor laws	Civil rights
Union rights	Legal rights
Workers' rules	Wages
Insurance and pensions	Working condition
Company policy	Contract
Paid vacation and holidays	Responsibilities
Policy statements	

The union benefits include:

Holiday Pay	Vacation Checks
Health Insurance (Blue Cross/Blue Shield)	
Mail Order Prescription Drugs	Eyeglass Benefit
Union Health Center	Annual Check-up
Clinics	Maternity Leave
Child Care Center	Disability
Bereavement Pay	Retirement Benefits
Death Benefits	

What Are Your Legal Rights as a Union Worker?

Each union has a contract. This is a list of rights that belongs to the worker. As a union member you have the right to get information about your contract. You also have the right to a good steward.

1. Do you have a copy of your union contract? Can you get one?
2. Who can you ask for this document?
3. What would you say?
4. Describe the characteristics of a good steward.

The union contract explains:

1. Your wages
2. Paid vacations and holidays
3. Insurance and pensions
4. Your civil rights
5. Job bidding procedures
6. Safety and health conditions

Questions about your rights:

1. What is the minimum wage under United States law? What is your minimum wage according to your contract?
2. What are your civil rights according to your contract?
3. What vacation time do you have?

What other rights do you have?

_____ _____
_____ _____
_____ _____

From "English for Garment Shop"

What Are Your Responsibilities to the Company?

Each company has a company policy. This is a list of workers' rules and responsibilities.

1. Do you have a copy of your company's policy statement?
2. Who, at work, can you ask for this policy statement?
3. What would you say?

The company policy explains:

1. Rules about time requirements
2. Safety rules
3. Other company rules and regulations

Questions about your responsibilities to the company:

1. What is your company name?
2. What hours are you expected to work daily?
3. What are the rules regarding absences?
4. What are the rules regarding safety?

What other responsibilities do you have?

_____ _____

_____ _____

_____ _____

From "English for Garment Shop"

Workers' Compensation Benefits

If you get sick or hurt at work, and you lose time at your job, you can still get an **income**. You are **eligible** for Workers' Compensation benefits. Workers' Compensation is insurance coverage that your **employer** must have in case you get sick or hurt at work. Workers' Compensation Benefits include pay for lost work time and medical costs.

What Can You Collect?

1. **Lost Wages**

   a. **Totally Disabled** - If you cannot work at all, you are called **totally disabled.** If you are totally disabled, you can collect **2/3 of your average weekly salary.** For example, if your weekly salary is $300.00, you can collect $200.00 a week under Workers' Compensation.

   b. **Partially Disabled** - If you have to work fewer hours or on a different, lower paying job (because of a work injury or illness) you are called partially disabled. If you are partially disabled, you can collect **2/3 of your lost earning capacity.** Lost earning capacity is the difference between what you made before you got hurt or sick and what you made after. For example, if you made $400.00 a week before you got hurt, and $100.00 a week after, you are losing $300.00 a week. That is your lost earning capacity. You can collect 2/3 of that $300.00, or $200.00 a week.

2. **Medical Expenses** - You can collect doctor's and hospital bills, prescriptions, braces, and travel to and from the doctor.

3. **Re-training and Rehabilitation:** If you cannot return to your old job because of injury or illness, you may be **entitled** to payments for re-training. That is, you can get trained for another job or career.

4. **Payments** for scars, amputations, and loss of function. That is, you can get a one-time payment for these injuries.

From "Workbook for WorkPlays" p.99

Who is Eligible?

You are **eligible** (that is, you can collect Workers' Compensation benefits) if you can prove:

1. Your accident happened at work or on company grounds during work time.
   For example, you fell in the company parking lot because it was covered with ice or you cut your finger on a machine.

Or

2. Your **illness** or **injury** is caused by conditions on your job. For example, Carpal Tunnel Syndrome, back problems, or even some cancers.

Or

3. Your injury or illness is from an old health problem that gets worse because of your job. For example, you had **allergies** or back problems that got worse because of your job.

Proving Your Case

You must be able to prove that your illness or injury is **work-related.** Because of this it is very important to:

1. Fill out an accident report **as soon as** an accident happens and make sure your employer fills one out and sends it to its insurance company. They have to send you a copy too. If you do not get a copy in the mail of your employer's report of injury, you should contact the insurance company directly.

2. Go to the hospital, health office or to a doctor for **treatment** and make sure there is a record of your injury.

3. Write down the names of **witnesses.** A witness is someone who saw an accident or can say that you got sick from work.

From "Workbook for WorkPlays" p.100

You should let your employer know **as soon as** an accident happens. You should also let the company know as soon as you realize that you have a work-related illness or injury. If you wait too long, you might lose your right to apply for Workers' Compensation benefits.

How Long Does it Take?

You are eligible for benefits as soon as you have been out of work for **5 calendar days.** Your employer should tell the insurance company right away. You should check to make sure your employer does this. Within 2 or 3 weeks you should get an answer. Remember, if you do not get a copy of your employer's report of injury, you should contact the insurance company directly. The insurance company will either give you a check or say they will not pay. If they refuse to pay, you should file a **claim** at the **Industrial Accident Board.** Also, you may want to talk to a lawyer. You may have to go to a **hearing.** When the benefits come through, you will get paid from the first day you were out of work. This is called **retroactive** benefits.

Conclusion

You are entitled to Workers' Compensation by law, no matter whose fault the injury is. Even if you were **careless,** or an old medical problem got worse because of your job, you can still get Workers' Compensation. Remember that Workers' compensation is insurance to protect you at work. Workers' Compensation is a right. But it is important to know your rights to get your rights. Ask your union officials or your teacher for more information about workers' compensation.

From "Workbook for Workplays" p.101

Unions

Are you in a union? Do you have friends or relatives who are in unions? Have you seen stories about unions on TV? Most people who work for a living have heard about unions. But not everyone knows what a union is. How did your union start? How does a union work? What is a union **contract?** What is the **grievance procedure?** Who makes **decisions?** If you are a worker, it is important to know the answers to these questions.

What is a Union?

A **labor union** is an organization of workers who join together to obtain decent wages, decent working conditions and respect. About twenty million workers in this country belong to unions.

How Does a Workplace Become Unionized?

Labor unions do not just appear at workplaces. They must be **voted in** by the workers. The workers vote by **secret ballot** for or against the union. Before the **election,** people discuss and argue. They spend a lot of time talking about whether a union is good to have or not good to have. This period of time is called the **organizing drive.** During the organizing drive you may be asked to sign a union card to ask for a union election. Sometimes people are worried about signing a union card. There are laws that protect people who participate in unions from being fired. This includes signing a union card. When 31% of the workers have signed cards, they can file for an election. A government agency called the **NLRB** (**National Labor Relations Board**) will give you a date for an election. They will also run the election to make sure it is fair.

The Contract

If the union wins, the next step is to **negotiate** a union contract. A contract is a **document,** signed by the union and the employer, that guarantees certain wages, certain benefits, and certain rights. Many people think that workers' rights in this country are guaranteed by law. A few are. Most rights, however, are only guaranteed by a good contract.

From "Workbook for WorkPlays" p.107

For example, you may have health insurance in a non-union workplace, but employers can take it away any time they want. Job security, also, is only guaranteed by a contract. In a non-union workplace, you can be fired any time the employer thinks that you work too slowly, talk too much, wear your hair long, etc. A contract has the weight of law and the employer must follow it.

Workers **participate** in getting a good contract in several ways. First, they choose a **negotiating committee**. The negotiating committee sits down with the company to discuss or argue about what to put into the contract. For some workers, higher wages might be the most important thing; for others, it might be a health and safety committee to make sure that workers don't get hurt or killed on the job. The negotiating committee will try to **hold out** for the best contract they can get. When they think they have a **reasonable offer** from the company, they will bring it to a **membership meeting**. Here all the members can vote whether to **accept** or **reject** the contract. If they reject it, the negotiating committee goes back to the **bargaining table** to try to get a better contract.

If the company does not offer a fair contract, the majority of the workers may vote to **strike**. Strikes are sometimes used to pressure the employer to give the workers what they feel they deserve. However, both the union and the employer like to **avoid** strikes because they cause a lot of hardship. Strikes occur in only about 1% of all contract negotiations. If the membership votes to accept the contract, they start working with new protections, wages, and benefits.

The Grievance Procedure

One of the most important items in your contract is the grievance procedure. The grievance procedure gives every worker the right to make sure the contract is followed. For example, suppose the contract says that overtime must be given out by seniority. Suppose your supervisor has a favorite and always gives the work to that person instead. If you have been passed over you can speak to your shop steward. Your shop steward is someone you **elect** or someone who is chosen to **represent** you. Your shop steward will speak to the supervisor and try to **resolve** the situation. If talking doesn't work, the steward may file a grievance. If that doesn't work, the complaint may go to **arbitration**. At arbitration, the union argues your case, the company argues its case, and a **neutral** person decides if the contract is being followed. However, most grievances are resolved at the early stages.

From "Workbook for WorkPlays" p.105

Union Democracy

A union is democratic. This means that decisions are made by voting. You vote for the union. You vote to **ratify** your contract. You vote for your officers. You vote for your shop stewards. Everyone has the right to voice opinions at union meetings. You are the union, not the officers or the steward. You elect them to represent you . Everyone is entitled to a copy of the union contract, so you can stand up for your rights.

In a union, as in any group, sometimes people disagree or get angry about how things are done. If you participate in your union, you can help make things the way YOU want them to be.

From "Workbook for Workplays" p.106

Know Your Workplace Rights

Have you ever wondered if you have to work **overtime?** If you can be fired without a **warning?** If your workplace must be a certain temperature? There are some laws that protect workers on the job. Other areas are totally unprotected by law.

Unemployment Insurance

All workers who are **laid-off** are entitled to **unemployment insurance benefits.** You are also entitled to unemployment insurance in many cases if you quit or if you are fired. You should file a **claim** at your nearest **DES office** as soon as you stop working. DES stands for **Division of Employment Security.** This is the agency that **enforces and administers** the unemployment laws. If you are laid-off, your claim will generally be processed quickly. If you quit or are fired it may take longer. Your benefits - when you get them - will be 1/2 your average weekly wage. For example: If your weekly wage is $300.00, your weekly benefits will be $150.00. Sometimes you can collect if you are fired. You cannot collect if you are fired for "deliberate misconduct." Deliberate misconduct means that you did something on purpose that was against the rules or hurt the company in some way. For example, you **cannot** collect if you are lazy and are always fooling around on the job. That is deliberate misconduct. You cannot collect unemployment insurance. If you work as hard as you can but cannot keep up with the work, that is not deliberate misconduct. You can collect unemployment benefits.

If you quit

It is harder to collect unemployment if you quit. But it is sometimes possible. If you resign for **"good cause"** or for **"urgent, necessary, and compelling"** personal reasons, you can collect. For example, you can collect if you quit because:

- You are being sexually **harassed.**
- Your plant moves too far away.
- Your working conditions are very bad -- poor ventilation, too hot, etc.
- Your working conditions are unsafe.
- You aren't paid on time, or
- Your spouse is transferred and you have to move far away, etc.

From "Workbook for WorkPlays" p.107

If you apply for unemployment insurance and are denied, you can **appeal.** You have the right to a **hearing.** About 1/3 of the people who appeal win their cases.

Concerted Activity (Workers Acting Together)

The **National labor Relations Act** gives workers the right to engage in **concerted activities.** This means you can protest unfair or unsafe conditions, unfair discipline, and other things as long as more than one person protests. You can go to talk to the boss, circulate petitions, even picket the entrance, if you do it with two or more people. This means it is safer to talk to the boss or to try to make changes when you do it with other workers. You are not protected if you complain or try to make changes all by yourself.

Other Laws

These are some other laws that protect you on the job.

- You must get time and a half for all hours over 40 in one week.
- All women can get at least 8 weeks unpaid maternity leave.
- Factories must be at least 60 . (But there is no upper temperature law).
- You must be allowed to sit, unless it keeps you from doing your job.
- You must get a 30 minute break if you work 6 hours.
- You must have 6 bathrooms for 150 employees.
- Most employers cannot ask you about your criminal record on an employment application.

To see who **enforces** these laws, look at the list at the end of your fact sheet.

Conclusion:

Labor laws protect you only up to a certain point. Many things you may think should be protected are not. For example:

- If the foreman's brother is promoted instead of you and you've been there longer. **NO PROTECTION**
- If the company suddenly cut your pay from $6.00/hr to $4.00/hr. **NO PROTECTION**

Very often the only protection you have is to join together with other workers to protest or to form a union. Union contracts can provide many protections that laws do not provide.

From "Workbook for WorkPlays" p.108

Unit 16 Job Seeking Skills

Objectives:

1. To know how to fill in job application forms
2. To learn job interview technique

Suggested Activities: (See p-181 for details)

ESL Level

1. Practice filling in job application forms
2. Practice job interviewing skills

Basic Skills Level

1. Same as ESL level.
2. Bring help wanted ads.

Calling to Find Out about a Job

Many times, all that is listed in the ad is a phone number. Feeling comfortable with speaking on the phone is important so that the prospective employee understands and responds appropriately to the questions asked. Sometimes a call is an informal interview. Sometimes the prospective employee is asked to come to fill out an application and schedule an interview. It all depends on the prospective employer.

Perhaps the most effective way to work with this is to assign different situations based on calling in about a prospective job to pairs of learners.

- First have the group brainstorm the criteria for an effective conversation with a prospective employer.

- Then together generate the problems that come up when making these calls and base the role plays around these situations. For example, say the learners cite not understanding the other person on the phone, the other person speaks too fast and is impatient. The role play might then be the prospective employer is impatient and speaks quickly and one of you is trying to explain your experience.

- You may need to get the people who are the prospective employers in the mood. You can do this through a series of questions like: What is your name? Who do you work for? What job are you looking for? What is the place you work like? etc.

- The pairs can role play the same situation. This allows for comparisons of strengths and weaknesses in how to deal with the situation. The pairs can also role play different situation.

- When you have the follow-up discussion, you can use the criteria generated in the first part of the lesson to discuss the role plays. If new criteria come up during the role play, add them to the list.

- Have the pair try again with a revised approach.

From "ILGWU Worker - Family Education Program"

Reading Materials:

WORTH READING -- Reading on the Job

Some jobs require more reading than others. The type of materials read on the job also varies.

Average Reading Time Per Day

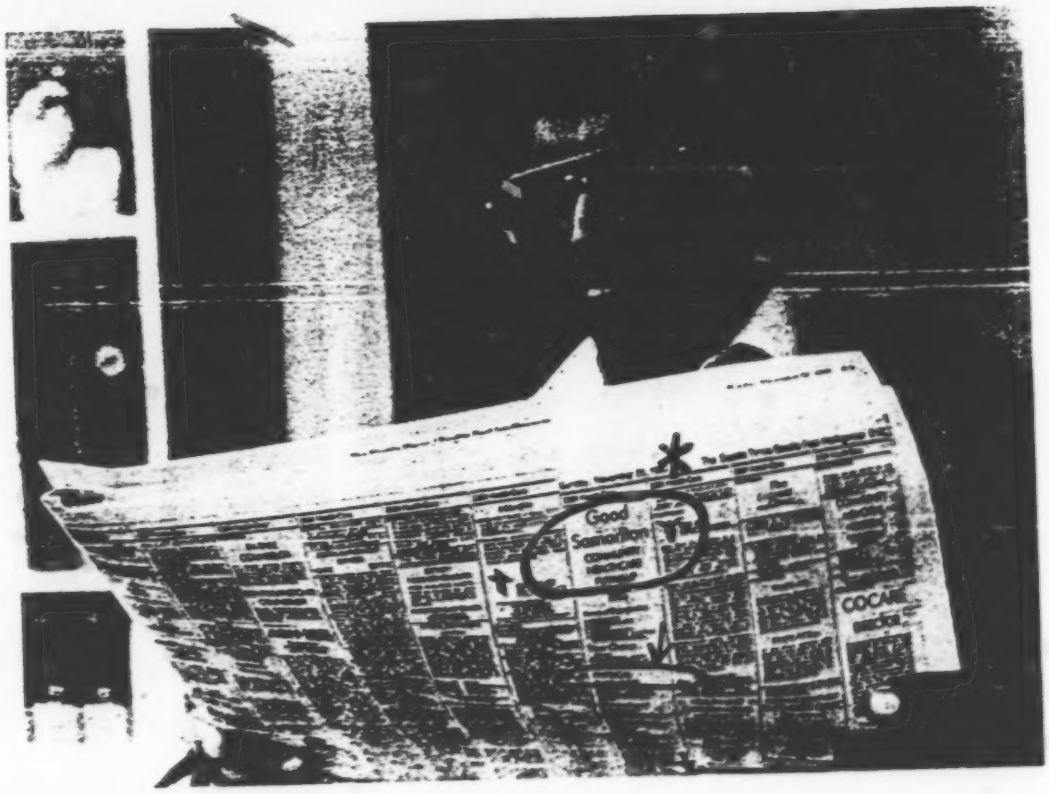
Job	In Minutes	Type of Material
Secretary	168	Reference books, lists, letters, handbooks
Accounting clerk	120	Correspondence, ledges, lists, tables
Electrician	120	Manuals, blueprints
Practical nurse	78	Charts, tables, card files, reference books
Auto mechanic	60	Technical references, memos, work orders

Source: International Reading Association

Frequently Used Want Ad Abbreviations

WANT AD ABBREVIATIONS	
bnfts - benefits	lic - license(d)
co - company	LPN - licensed practical nurse
comm - commission	nec - necessary
dept - department	PC - personal computer
EOE - Equal Opportunity Employer	pref'd - preferred
	PT - part-time
	res - resume
eve - evening	req - required
exp - experience	RN - registered nurse
excel - excellent	sal - salary
flex - flexible	tech - technical
FT - full-time	vac - vacation
GED - General Equivalent Diploma	w/ - with
	wk - week
	wkly - weekly
hlth - health	WP - word processing
hr - hour	wpm - words per minute
HS - high school	yr - year
incl - included/including	
ins - insurance	

From "Reading for Employment" p.16



WANT AD A

ACCOUNTING CLERK --
General accounting background. Spanish speaking pref'd. FT with good bnfts. Must be dependable. Call Ms. McClun at (707)555-6222 to apply.

WANT AD B

TEACHER'S AIDES --
FT and PT for grade 2-4. Help with classroom activities and outdoor games. Good pay with medical and dental bnfts. Exp not nec, but must like children. **Send resume** to: Adams School District, P.O. Box 275, Denver, CO 80204. EOE.

WANT AD C

RESTAURANT LINE COOKS AND PANTRY COOKS --
FT, 7 AM - 3 PM shift. Clean, quick, and friendly. Good w/eggs. Excel pay and vac. Work some weekends. Apply in person at 1604 Locust Ave between 2 - 4 PM.

Illustration 2-4 Answering Want Ads

From "Reading for Employment" p.20

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PATTERNMAKER
Est'd Garment Mfr. seeks skill-ed first thru production pat-ternmaker for a newly opened dress division. Must have strong pattern-making exp. in dresses, min 5-7 yrs, ability to evaluate fit & capable of work-ing in a team concept. **ISABEL ARDEE** FAX RESUME To 212 764 1936

Seamstress
Beginner OK. Part Time cutt-ing with Scissor only. Work with designer. Call Tony 212-683-4021

EXPERT SEAMS-TRESS WANTED
TOP SALARY, 15 minutes from Queens.
516-767-3225

Cutter
Experienced to work for sleep-wear company. Must be able to handle fine fabric & bias gowns. Full time job. Salary com-mensurate with experience. 212-532-7796 ext.345 Call between 9am-11am ONLY.

WWD MEANS BUSINESS

MAGGY LONDON INT'L,LTD.
Patternmaker
Min of 3 yrs experience with better dress background required. **Please fax resume to 212-840-2483. No calls will be answered.**

QUALITY CONTROLLER
Motivated & tho-rough QC/EXAMINER professional needed for midtown womenswear design/ mfgr. Must have knowledge of fine tailoring tech-niques. Excellent working environ-ment. **Fax** resume to 212-629-8443

SAMPLEMAKER
Expd. samplehand needed for fine quality ladies & children dresses. Bklyn location, pleasant working conditions. 718-462-8400

Samplemaker-Coats
Experienced Sam-plemaker needed full time for top coat mfr. Knowle-dge of English necessary. Call: 212-730-7748

To Place a Classified Ad Call 1-800-423-3314

PATTERNMAKER
Must have exp in coats, suits & sportswr. Must be highly qualified. Excellent salary and benefits. Mail resume to Box LG 141, 360 Lexington Ave, 12th floor, NY,NY,10017.

DESIGNER ASST.
Major ladies accessory firm looking for Assi-stant Designer. 1-2 yrs experience. Ability to source necessary. Growth potential. Fax resume:
212-239-7625

DESIGNER
Growing Sportswear Co. seeks exp'd designer to join their team. Candidate must be able to predict trends, spot new items, be self motivated & thoroughly exp'd w/domestic & import fabrics. Good Salary & Benefits.
Fax Resume
212-575-0202

Patternmakers Drapers & Sample-hands Exp'd a must. Immed. posi-tions open.Expand-ing social occasion dresses.
212-391-0043

WWD MEANS BUSINESS

From "Women's Wear Daily, Tuesday, November 9, 1993"
p-184

Words and Phrases with Similar Meanings

Every business or agency usually has its own job application forms. Many application forms use different words and phrases to ask the applicant the same questions. Some of the most common terms that have the same meanings are shown as below. Read the definition in the left column; then read the different terms the application forms will use in the right column.

Terms with Similar Meanings on Job Application Forms

Information Wanted on Application	Terms Used to Ask for Information
The address where you live right now.	. Address . Current Address . Present Address . Permanent Address
The school you are going to now or went to. Usually need to include high school, college, technical school, or any special training.	. Education . Educational Background . Educational Record . Educational Training . Record of Education
A description of the jobs you have held. Usually asks for name of current and former employers, employers' addresses, job title, duties and dates worked. Sometimes asks for name of supervisor, salary, and reason for leaving the job.	. Employment Record . Employment History . Previous Employment . Professional Experience . Work Experience . Work History
Any problems with the law that have caused you to be arrested. Generally, a felony is when a person breaks a law and has spent more than one year in jail. Traffic violations other than driving under the influence (DUI) are not counted.	. Convicted of a Crime . Convicted of a Felony . Convicted of any Violations
Any physical problem that will keep you from doing certain kinds of work.	. Disabilities . Physical Disabilities . Physical Handicaps . Physical Limitations

From "Reading for Employment" p.27

EMPLOYMENT ELIGIBILITY VERIFICATION (FORM I-9 in p-187)

Any person hired for a job after November 6, 1986, must complete **Form I-9, Employment Eligibility Verification.** The Immigration and Naturalization Service requires this form. Form I-9 is a standard form used to verify that an individual is eligible to work in the United States.

The form asks for the employee's name, address, date of birth, birth name, and Social Security number. There is also a section that asks about the employee's immigration status. The term *penalty of perjury* appears on the form. **Penalty of perjury** means a person may be fined or go to prison for giving false information. Penalty of perjury also refers to your claim of being a citizen or alien who is authorized to work in the United States.

In addition to providing personal information on the I-9 form, a person hired for a job is required to provide one or more documents that establish identity and employment eligibility. The documents an employer will need to examine are shown in Illustration 4-1.

Documents required for Employment Verification

One from LIST A		
1. United States passport		
2. Certificate of U.S. Citizenship		
3. Certificate of Naturalization		
4. Unexpired foreign passport with employment authorization		
5. Alien Registration Card with photograph		
or		
One from LIST B	**and**	**One from LIST C**
1. State driver's license or I.D. with photograph		1. Original Social Security card
2. U.S. military identification card		2. Birth certificate
		3. Unexpired INS employment authorization

From " Reading for Employment" p.43

EMPLOYMENT ELIGIBILITY VERIFICATION (Form I-9)

1 EMPLOYEE INFORMATION AND VERIFICATION: (To be completed and signed by employee.)

Name: (Print or Type) Last	First	Middle	Birth Name
Address: Street Name and Number	City	State	ZIP Code
Date of Birth (Month/Day/Year)		Social Security Number	

I attest, under penalty of perjury, that I am (check a box):

- ☐ 1. A citizen or national of the United States.
- ☐ 2. An alien lawfully admitted for permanent residence (Alien Number A _____).
- ☐ 3. An alien authorized by the Immigration and Naturalization Service to work in the United States (Alien Number A _____ , or Admission Number _____ , expiration of employment authorization, if any _____)

I attest, under penalty of perjury, the documents that I have presented as evidence of identity and employment eligibility are genuine and relate to me. I am aware that federal law provides for imprisonment and/or fine for any false statements or use of false documents in connection with this certificate.

Signature	Date (Month/Day/Year)

PREPARER/TRANSLATOR CERTIFICATION (To be completed if prepared by person other than the employee) I attest, under penalty of perjury, that the above was prepared by me at the request of the named individual and is based on all information of which I have any knowledge.

Signature	Name (Print or Type)		
Address (Street Name and Number)	City	State	Zip Code

2 EMPLOYER REVIEW AND VERIFICATION: (To be completed and signed by employer.)

Instructions:
Examine one document from List A and check the appropriate box, ***OR*** examine one document from List B ***and*** one from List C and check the appropriate boxes. Provide the ***Document Identification Number*** and ***Expiration Date*** for the document checked.

List A Documents that Establish Identity and Employment Eligibility		List B Documents that Establish Identity	and	List C Documents that Establish Employment Eligibility
☐ 1. United States Passport		☐ 1. A State-issued driver's license or a State-issued I.D. card with a photograph, or information, including name, sex, date of birth, height, weight, and color of eyes. (Specify State) _____		☐ 1. Original Social Security Number Card (other than a card stating it is not valid for employment)
☐ 2. Certificate of United States Citizenship		☐ 2. U.S. Military Card		☐ 2. A birth certificate issued by State, county, or municipal authority bearing a seal or other certification
☐ 3. Certificate of Naturalization		☐ 3. Other (Specify document and issuing authority) _____		☐ 3. Unexpired INS Employment Authorization Specify form _____
☐ 4. Unexpired foreign passport with attached Employment Authorization				
☐ 5. Alien Registration Card with photograph				
Document Identification # _____		***Document Identification*** # _____		***Document Identification*** # _____
Expiration Date (if any) _____		***Expiration Date (if any)*** _____		***Expiration Date (if any)*** _____

CERTIFICATION: I attest, under penalty of perjury, that I have examined the documents presented by the above individual, that they appear to be genuine and to relate to the individual named, and that the individual, to the best of my knowledge, is eligible to work in the United States.

Signature	Name (Print or Type)	Title
Employer Name	Address	Date

Form I-9 (05/07/87)
OMB No. 1115-0136

U.S. Department of Justice
Immigration and Naturalization Service

Application For Employment

We consider applicants for all positions without regard to race, color, religion, gender, national origin, age, marital or veteran status, the presence of a non-job-related medical condition or handicap, or any other legally protected status.

(PLEASE PRINT)

Last Name	First Name	Middle Name

Address *Number*	*Street*	*City*	*State*	*Zip Code*

Telephone Number(s)	Social Security Number

If you are under 18 years of age, can you provide required proof of your eligibility to work? ☐ Yes ☐ No

Have you ever filed an application with us before? ☐ Yes ☐ No

If Yes, give date ____ _____

Have you ever been employed with us before? ☐ Yes ☐ No

If Yes, give date _____

Are you currently employed? ☐ Yes ☐ No

May we contact your present employer? ☐ Yes ☐ No

Are you prevented from lawfully becoming employed in this country because of Visa or Immigration Status?
Proof of citizenship or immigration status will be required upon employment. ☐ Yes ☐ No

On what date would you be available for work? _____

Are you available to work: ☐ Full Time ☐ Part Time ☐ Shift Work ☐ Temporary

Have you been convicted of a felony within the last 7 years?
Conviction will not necessarily disqualify an applicant from employment. ☐ Yes ☐ No

If Yes, please explain _____

WE ARE AN EQUAL OPPORTUNITY EMPLOYER

From "Reading for Employment" p.32

EMPLOYMENT RECORD

Start with your last job; list all jobs you have held within the past five years.

From	To	Employer	
Address			Supervisor
Job Title		Salary	Describe Work Performed
Reason For Leaving			
From	To	Employer	
Address			Supervisor
Job Title		Salary	Describe Work Performed
Reason For Leaving			
From	To	Employer	
Address			Supervisor
Job Title		Salary	Describe Work Performed
Reason For Leaving			

EDUCATIONAL RECORD

School	No. of Years Attended	Name and Location of School	Major Field	Graduate? (Yes or No)
High School		Name City State		
College or University		Name City State		
Technical School		Name City State		
Other		Name City State		

REFERENCES

Give names of two persons, not relatives or former employers who have known you for five years or more, that we may contact.

Name	Address	Telephone	No. of Years Known

IN CASE OF EMERGENCY, PLEASE NOTIFY

Name	Address	Telephone

I authorize investigation of all statements contained in this application. I understand that misrepresentation or omission of facts called for is cause for dismissal. Further, I understand and agree that my employment is for no definite period and may, regardless of the date of payment of my wages and salary, be terminated at any time without any previous notice.

Date_____ Signature_____

From "Reading for Employment". p.33

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Dialogues:

Job Interview 見工

Garment Related Words: 有關制衣用字：
Presser foot lifter 壓腳提高器
Thigh pad 大腿板
Presser foot 壓腳

Siu-Ying has never worked in a garment factory before and now she is applying a job in a garment factory.
小英從來沒有在車衣廠工作過，她現在來衣廠申請工作。

Mrs. Wong: Have you worked in a garment factory before?
你從前在衣廠工作過嗎？

Siu-Ying: No, but I know how to sew. I sew clothes for my children and for myself.
沒有。不過我知道甚樣縫紉，我替孩子及自己做衣服。

Mrs. Wong: The sewing machines we use in the factory are very fast and different from the one you use at home. For example, we use the thigh pad to lift the presser foot instead of using the presser foot lifter.
衣廠的衣車是很快的，和家庭式的不同。例如：我們用大腿板來提高壓腳，而不用壓腳提高器。

Siu-Ying: I learn very fast. I am sure I can handle it.
我學得很快。我相信我對這些都沒有問題。

From "NWLP Broadcast Lessons Book I p.6"

p-190

Dialogues:

Recommending someone to your boss
推薦一位工人給你的上司

Garment Related Words: 有關制衣用字：

Finisher 處理制成品工人

Hook & eye 鉤眼扣

Mei-Ling asks Mrs. Wong if she would like to hire a finisher.

美玲問黃太太要不要請打雜工人。

Mei-Ling: My sister-in-law has just moved here from Hong Kong. She is looking for a job. Do you have any jobs like finisher for her?

我的嫂嫂剛從香港來。她正在找事做。你有沒有雜工之類的工作呢？

Mrs. Wong: How old is she?

她有多大？

Mei-Ling: She is forty-five years old and is very hard working. I am sure she can sew the hook and eye and help with other finishing work.

她是四十五歲，是一位很勤懇的人。我相信她可以做釘釣眼扣或幫做其他的散雜工作。

From "NWLP Broadcast Lessons Book I p.19"

p-191

Unit 17 Telephone Communication

Objectives:

1. To be able to use the basic rituals
2. To know how to take and leave a message

Suggested Activities:

ESL Level

1. Make a call to your partner with the basic rituals, such as greeting and closing in phone conversation
2. Take a message for your supervisor while he is on another line.

Basic Skills Level

1. Same as ESL level.
2. Your co-worker calls in sick but her supervisor is out. You answer the phone and leave the message to her supervisor.
3. Practice using telephone to ask for job opening and request for job interview appointment.

Reading Materials:

On the phone

Calling in sick (Listen to a tape or have students read.)

(Telephone rings.)

Switchboard: Kartex Clothing. May I help you?

Maria: Personnel, please.

Personnel: Personnel, Sheila speaking.

Maria: Hello. This is Maria Neves. I cannot come into work today. My daughter is sick and I must stay with her.

Personnel: Who is your supervisor?

Maria: Ginny Ramos.

Personnel: I'll leave her the message.

Maria: Thank you.

(Maria hangs up.)

Exercise I:

Fill out the phone message as if you were Sheila in Personnel:

To_____

Date_____ Time_____ A.M. / P.M.

WHILE YOU WERE OUT

M_____

of_____

Area Code & Exchange _____

TELEPHONED		PLEASE CALL	
CALLED TO SEE YOU		WILL CALL AGAIN	
WANTS TO SEE YOU		URGENT	
	RETURNED YOUR CALL		

Message_____

_____

_____

_____

_____

Operator

From "English for Garment Shop"

p-193

I'll be in late (Listen to tape or students can read.)

(Telephone rings.)

Switchboard:	Kartex Clothing. May I help you?
Tony:	Frank Ferreira please.
(Switchboard rings):	Hello, Pressing room.
Tony:	Is Frank Ferreira in?
Pressing room voice:	No, not yet, can I take the message?
Tony:	This is Tony Soares. Please tell Frank that I'll be in late. My car has a flat.
Voice:	Hi Tony, this is Pete. I'll leave him the message. See you later.
Tony:	Thanks, Pete.

(Hangs up the phone.)

Exercise II:

Fill in the phone message as Pete would:

To _____ ☐ URGENT

Date _____ Time _____ A.M. P.M.

WHILE YOU WERE OUT

From _____

of _____

Phone _____
Area Code Number Ext.

Fax _____
Area Code Number

Telephoned		Please call	
Came to see you		Wants to see you	
Returned your call		Will call again	

Message _____

_____

_____

_____

_____

_____

_____

Signed _____

From "English for Garment Shop"

p-194

Exercise III:

Create your own phone calls. Assign parts for the switchboard operator, supervisors, callers, and message takers. Use the forms below to take the messages.

To _____ ☐ URGENT

Date _____ Time _____ A.M. P.M.

WHILE YOU WERE OUT

From _____

of _____

Phone _____
Area Code Number Ext.

Fax _____
Area Code Number

Telephoned		Please call	
Came to see you		Wants to see you	
Returned your call		Will call again	

Message _____

_____

_____

_____

_____

_____

_____

Signed _____

To _____

Date _____ Time _____ A.M. P.M.

WHILE YOU WERE OUT

M _____

of _____

Area Code & Exchange _____

TELEPHONED		PLEASE CALL	
CALLED TO SEE YOU		WILL CALL AGAIN	
WANTS TO SEE YOU		URGENT	
	RETURNED YOUR CALL		

Message _____

_____

_____

_____

_____
Operator

From "English for Garment Shop"

Dialogues:

Answering the phone 回答電話

Garment Related Words: 有關制衣用字:

Rayon 人造絲

Polyester 聚酯膠

The phone has been ringing for a while, Ms. Wong is out.
電話響了一陣，黃太不在。

Mr. Lee: Good morning! Lucky Sportswear.
早晨！幸運制衣廠。

Mr. Johnson: May I speak to Ms. Wong?
我可否與黃太講話？

Mr. Lee: She is sick today. I am the sorter Ah Lee. May I help you?
她今天病了。我是開份的亞李。我可否幫你忙？

Mr. Johnson: I am calling from Lady Design Company. I am sending two lots of clothes over to you and a bag of labels Ms. Wong requested yesterday for lot #62749. Will anyone take care of it?
我是由婦女設計公司打電話來的。我現在送兩批衣來和黃太昨天要的牌仔給62749衣號。有人接收嗎？

Mr. Lee: Yes. I will take care of it.
有，我會接收這些東西。

Mr. Johnson: Oh, I just want to make sure that the lot in pink is polyester and the other lot in purple is rayon.
呀！我要講清楚那批粉紅色的衣是聚酯膠，另外一批紫色的是人造絲。

From "NWLP Broadcast Lessons Book II p.12"

Dialogues:

Calling to find out about the job opening 打電話問工

Garment Related Words: 有關制衣用字
Spreadsheet 衣服的樣式，尺吋指示表
Sewing technique 縫衣技巧

Mei-Ling: Hello, may I speak to Ms. Hill?
唏，我可以跟山小姐談話嗎？

Ms. Hill: This is she. Who's calling?
這是她了。請問是誰呢？

Mei-Ling: My name is Mei-Ling. I am calling about the sample maker position that you advertised in Women's Wear Daily.
我的名字是美玲。我是想知道你在“每日婦女服裝”登廣告的縫樣本職位的。

Ms. Hill: Are you a sample maker now?
你現在是不是做縫樣本的呢？

Mei-Ling: I am not. But I have been a seamstress for more than 10 years. I have very good sewing technique. I am sure that I can be a sample maker.
不是。但我做了車衣有十多年，我的縫衣技巧很好。我想我是可以做縫樣本的。

Ms. Hill: Can you read English spreadsheet?
你可以看英文的衣服式樣尺吋指示表嗎？

Mei-Ling: Yes, I can.
可以。

Ms. Hill: Would you like to come in for a job interview? I have to see your sewing technique.
你可來公司見工嗎？我要看看你的縫衣技巧。

From "NWLP Broadcast Lessons Book II p.2"

p-197

Dialogues:

About the job interview 關於見工

Garment Related Words: 有關制衣用字
Waistline 腰圍線
Two-way stretch knit 雙面伸縮針織

Siu-Ying: How was the interview?
你見工見成怎樣？

Mei-Ling: It was fine. I got the job.
很好。我得到那份工了。

Siu-Ying: What did the interviewer ask you?
那見工的人問你甚麼問題？

Mei Ling: She asked my work experience and a few questions about my family background. She also made me sew a few things for her.
她問我的工作經驗和一些有關我家庭背景的問題。她亦叫我車一些東西給她看。

Siu-Ying: What did you sew?
你車些甚麼？

Mei-Ling: She asked me to follow a spreadsheet to sew a two-way stretch knit dress that has a waistline.
她叫我跟著衣服樣式尺吋指示表來車一件雙面伸縮針織有腰圍線的裙。

Lesson Plan

ESL Level 1 (3rd-Cycle, Period: 6/6 - 10/17/93)

Lesson	Garment-related Terms (Hand-Out)	Listening Exercise Broadcast Lessons (Lesson#)	Daily Conversation ExpressWay Book 1 A (Page#)	Grammar Regents English Workbook 1 (Page#)
1	Job Titles & Job Description	1	2,3,4	1,2,3,4 21,22
2	Garment Making Procedures	2	5,6,7	22,23,24
3	Men's & Women's Clothing	3	10,11,12,	5,6,7,13
4	Seasonal Clothing	4	13,14,15	36,37,38
5	Names of Garment Parts	17,18	18,22,23	11,12,17, 18
6	Colors, Shading & Fashion	22,23,24	30,31,32	14,15,16
7	Measurement & Size	26,27	34,35,36	63,64,82, 83,84
8	Fabric Materials	32,33	40,41,42 43	24,39,40, 47,48
9	Seams & Stitches	28,29	44,45,46	25,41,42
10	Sewing & Overlock Machines	6,11,12	50,51,52,	27,44,67, 80,94
11	Problems with a Sewing Machine	7,8,9	53,54,55, 56	53,54,55 56
12	Closures & Accesories	41,19	62,63,64	72,73,74, 75,76,77
13	Reading Spec Sheet	17,38	72,73,74, 75	113,114, 115,
14	Sewing Techniques	51,54	76,78,79	116,117, 119,119
15	Safety & Health at Work	13	84,85,86	20,34,35
16	Post Test (Oral & Written)			
17	Benefits & Job Seeking Skills	6,42,51	88,90,91, 92	

Lesson Plan

ESL Level 2 (3rd-Cycle, Period: 6/6 - 10/17/93)

Lesson	Garment-related Terms (Hand-Out)	Listening Exercise Broadcast Lessons (Lesson#)	Daily Conversation ExpressWay Book 1 B (Page#)	Grammar Regents English Workbook 2 (Page#)
1	Job Titles & Job Description	1	98,99	1,2,3,4
2	Garment Making Procedures	2	100,101, 102	22,23,24
3	Men's & Women's Clothing	3	108,,109, 110	15,16,17. 18
4	Seasonal Clothing	4	112,113, 114,115	32,33,34, 35
5	Names of Garment Parts	17,18	118,119, 120,121	26,27,28
6	Color,Shading & Fashion	22,23,24	122,123, 124	37,39,40, 51
7	Measurement & Size	26,27	131,132, 133,134	71,72
8	Fabric Materials	32,33	140,141, 142	80,99, 100,101
9	Seams & Stitches	28,29	143,145, 146	52,53,81, 82
10	Sewing & Overlock Machines	6,11,12	150,151, 152,153	12,29,44
11	Problems with a Sewing Machine	7,8,9	154,155, 156,157	63,64,65
12	Closures & Accesories	41,19	162-168	87,88,89
13	Reading Spec Sheet	17,38	166,167, 168,169	83,84,85, 86
14	Sewing Techniques	51,54	172-175	102,103, 109,110
15	Safety & Health at Work	13	176-179	38,57,58
16	Post Test (Oral & Written)			
17	Benefits & Job Seeking Skills	6,42,51	184,185, 188	

3rd-Cycle Curriculum - Jun. 10 - Oct. 17, 1993
Basic Skills Level - 17 Lessons

Lesson 1

Daily Conversational Activities - Clues to Culture
Chapter 1 - Part 1,2,3. Focus on how to make friends at workplace
Grammar - Regents English Workbook (3) pp. 1-6
Listening Activities - Broadcasting Lessons
Writing Skills - Write an invitation to a friend at work
Garment-related Terms - Creation and Production of a Garment

Lesson 2

Daily Conversational Activities - Clues to Culture
Chapter 2 - Part 1,2,3. Focus on the importance of non-verbal behavior
Grammar - pp. 7-10
Listening Activities - Broadcasting Lessons
Writing Skills - Writing a story related to cross-cultural misunderstanding due to the use of non-verbal behavior
Garment-related Terms - Fabric, Fibers and Pattern Styles

Lesson 3

Daily Conversational Activities - Clues to Culture
Chapter 3 - Part 1,2,3. Focus on work scheduling and the importance of being punctual
Grammar - pp.11-13
Listening Activities - Broadcasting Lessons
Writing Skills - Plan a weekly schedule and use time wisely
Garment-related Terms - Tools Used in Sewing and Patterning

Lesson 4

Daily Conversational Activities - Clues to Culture
Chapter 4 - Part 1,2,3. Focus on lunch time at workplace
Grammar - pp. 14-17
Listening Activities - Broadcasting Lessons
Writing Skills - Describe an eating experience at an American restaurant, Italian restaurant, or French restaurant
Garment-related Terms - Varieties of Seams

Lesson 5

Daily Conversational Activities - Clues to Culture
Chapter 5 - Part 1,2,3. Focus on the cultural differences of the use of "Yes" and "No". Learn to use the "No" tactfully
Grammar - pp. 18-22
Listening Activities - Broadcasting Lessons
Writing Skills - Write a story of how you tactfully say "No" without offending someone
Garment-related Terms - Reading Spec Sheet

Lesson 6

Daily Conversational Activities - Clues to Culture
Chapter 5 - Part 1,2,3. Focus on developing social skills
Grammar - pp 23-28
Listening Activities - Broadcasting Lessons
Writing Skills - Write a letter to thank your friend's invitation to a dinner but suggest to do it some other time
Garment-related Terms - How to Take a Measurement

Lesson 7

Daily Conversational Activities - Clues to Culture
Chapter 7 - Part 1,2,3. Focus on being graceful in accepting others' criticism at work
Grammar - pp. 29-32
Listening Activities - Broadcasting lessons
Writing Skills - Writing a letter to thank someone's criticism and explain why you do certain things that way
Garment-related Terms - Pattern Adjustment

Lesson 8

Daily Conversational Activities - Clues to Culture
Chapter 8 - Part 1,2,3. Focus on understanding the different family life in America.
Grammar - pp. 33-37
Listening Activities - Broadcasting Lessons
Writing Skills - Describe the similarities between your and your American neighbors' family life practice
Garment-related Terms - Layout, Cutting and Marking

Lesson 9

Daily Conversational Activities - Clues to Culture
Chapter 9 - Part, 1,2,3. Focus on the garment factory work ethnic
Grammar - pp. 38-43
Listening Activities - Broadcasting Lessons
Writing Skills - Describe your work environment
Garment-related Terms - Darts and Gathers

Lesson 10

Daily Conversational Activities - Clues to Culture
Chapter 10 - Part 1,2,3. Focus on the importance of continuing of one's education in the U.S.
Grammar - pp. 44-47
Listening Activities - Broadcasting Lessons
Writing Skills - Write a statement about your educational goals
Garment-related Terms - Tailoring

Lesson 11

Daily Conversational Activities - Discussion on employment
Focus on what type of jobs they would like to find
Grammar - pp. 48-50
Listening Activities - Broadcasting Lessons
Writing Skills - Write a list of personal strengths and weaknesses
Garment-related Terms - Sewing Techniques

Lesson 12

Daily Conversational Activities - Discussion on possible problems that happen at work. Focus on the garment factory
Grammar - pp. 51-54
Listening Activities - Broadcasting Lessons
Writing Skills - Identify possible problems at your workplace
Garment-related Terms - Interfacing

Lesson 13

Daily Conversational Activities - Discussion on problem solving. Focus on finding solutions for the problems discussed in last lesson
Grammar - pp. 55-60
Listening Activities - Broadcasting Lessons
Writing Skills - Write a systematic way of solving a problem
Garment-related Terms - Closures (e.g. Zippers, etc.)

Lesson 14

Daily Conversational Activities - Discussion on ways of evaluating solutions
Grammar - pp. 61-66
Listening Activities - Broadcasting Lessons
Writing Skills - Write a letter to your supervisor, proposing your suggestions to solve certain problems at work
Garment-related Terms - Sewing Activewear

Lesson 15

Daily Conversational Activities - Discussion on decision [illegible]ing
Grammar - pp. 67-74
Listening Activities - Broadcasting Lessons
Writing Skills - Write a story of how you decided to come to the U.S.
Garment-related Terms - Safety and Health Issues at Work

Lesson 16

Post test (both oral and written)

Lesson 17

Daily Conversational Activities - Practice job interview skills
Grammar - pp. 75-80
Listening Activities - Broadcasting Lessons
Garment-related Terms - Un/employment benefits

Textbooks Used in the Program:

For ESL class:

Dixson, R. *Regents English Workbook (Beginning)*. Englewood Cliffs, NJ: Prentice Hall Regents, 1986.

Molinsky, S. and Bliss, B. *Express Ways (1A)*. Englewood Cliffs, NJ: Prentice Hall Regents, 1988.

For intermediate ESL class:

Dixson, R. *Regents English Workbook (Intermediate)*. Englewood Cliffs, NJ: Prentice Hall Regents, 1986.

Molinsky, S. and Bliss, B. *Express Ways (1B)*. Englewood Cliffs, NJ: Prentice Hall Regents, 1988.

For Basic Skills class:

Dixson, R. *Regents English Workbook (Advanced)*. Englewood Cliffs, NJ: Prentice Hall Regents, 1986.

Molinsky, S. and Bliss, B. *ExpressWays (2A)*. Englewood Cliffs, NJ: Prentice Hall Regents, 1987

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The Chinatown Garment Industry Study. New York: International Lady Garment Worker Union.

Gorman, C. (1988, December 19). The literacy gap. *Time,* pp. 56-57.

Lacy, D. (1985, November). American business and the literacy effort. *PIA Communicator,* pp. 10-12.

Levine, E., Ash, R., Hall, H., and Sistrunk, E. (1983) Evaluation of job analysis methods by experienced job analysis. *Academy of Management Journal,* 26 (2), 339-348.

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Resource Materials:

Ballivo, L. *WorkBook for WorkPlays: You and Your Rights on the Job*. MA, North Dartmouth: Labor Education Center, 1988.

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Chan, H. Y. *CMP-National Workplace Literacy Program: Garment Related Bilingual (English & Chinese) Broadcasting Lessons*. New York: Chinatown Manpower Project, 1993

Chan, K. M. *An English Chinese Dictionary of Apparel*. Hong Kong: Great Wall Publishing Company.

Dictionary of Dressing & Personal Adornment. Hong Kong: Lee Shing Publishing Company.

English for the Fashion Industry. Book 1 & 2. Toronto: Toronto Board of Education, 1987.

Frieddman, J. and Freeman, D. ILGWU Worker-Family Education Program. ESL/Technical Curriculum Manual. *ERIC*. Sept. 1989.

Garment Terms Handbook. Hong Kong: Great Wall Publishing Company.

Hing-McGowan, J. *Reading for Employment*. Cincinnati, Ohio: South-Western Publishing Co. 1993.

Houck, C. *The Fashion Encyclopedia*. New York: St. Martin's Press, 1982.

Labor Laws & Labor Unions. Ohio, Columbus: Vocational Instructional Materials Laboratory, the Ohio State University, 1989.

Oxford Advanced Learner's English-Chinese Dictionary. Hong Kong: Keys Publishing Company, 1991.

Singer: Sewing Step-by-Step. MN, Minnetonka: Cy Decosse, 1990.

We Make the Clothes. Toronto: The Continue Education Department, Toronto Board of Education, 1985.

Keltner/Howard/Lee. *English for Adult Competency*. Book 1 & 2. Englewood Cliffs, New Jersey: Prentice Hall Inc., 1981.

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Consulted the following materials during the process of planning and writing the garment-related ESL lesson plans and teaching materials:

Balliro, Lenore. (1988). Workbook for Workplays: You and Your Rights on the Job. North Dartmouth, MA: Labor Education Center.

Cohen, A.D. (1980) Testing Language Ability in the Classroom. Rowley,
MA: Newbury House Publishers, Inc.

Darrah, Charles N. (1990). An Ethnographic Approach to Workplace Skills. CA: San Jose State University.

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Friedman, Judy, and D. Freeman. (1989). ILGWU Worker-Family Education Program ESL/Technical Curriculum Manual in ERIC. 1989

Hull, Glynda. (1991). Hearing Other Voices: A Critical Assessment Of Popular Views On Literacy And Work. Berkeley: University of California, Berkeley.

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Philippi, Jorie W. Developing Instruction for Workplace Literacy Program. Springfield, VA: Performance Plus Learning Consultants, Inc.

Taylor, Maurice C. and G.R. Lewe. (1991). Basic Skills for the Workplace. Toronto: Culture Concepts Inc.

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Workplace Literacy: Reshaping the American Workforce. U.S. Department of Education, Office of Vocational and Adult Education, Division of Adult Education and Literacy. 1992